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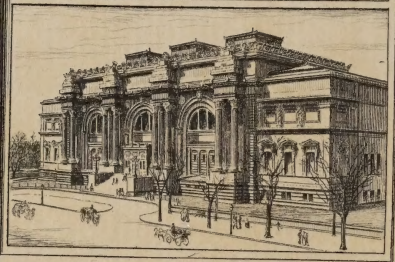

PVRCHASED·WITH·INCOME
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30050

ON FREE PUBLIC VIEW

FROM 9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, JANUARY 13th, 1916

UNTIL

THE MORNING OF THE DATE OF SALE INCLUSIVE

THE PRIVATE COLLECTION

OF THE LATE

HUGO REISINGER

OF NEW YORK CITY

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON TUESDAY AND WEDNESDAY EVENINGS

JANUARY 18th AND 19th

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58th TO 59th STREET

AND CONCLUDING ON THURSDAY EVENING

JANUARY 20th

AT THE AMERICAN ART GALLERIES

BEGINNING EACH EVENING AT 8 O'CLOCK

ILLUSTRATED CATALOGUE

OF

THE VALUABLE PICTURES

BY

FOREIGN AND AMERICAN MASTERS

COLLECTED BY THE LATE

HUGO REISINGER

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE EVENINGS AND AT THE PLACES

HEREIN STATED

BY DIRECTION OF

KUNO FRANCKE AND FREDERICK DESSIN, EXECUTORS

PURSUANT TO ORDER OF SURROGATE COHALAN

MESSRS. WETMORE & JENNER

ATTORNEYS FOR THE EXECUTORS

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH, NEW YORK

1916

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

FIRST EVENING'S SALE

TUESDAY, JANUARY 18, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT EIGHT O'CLOCK

AMERICAN ARTISTS

Thomas W. Dewing, N.A.

AMERICAN: 1851—

1—*THE MUSICIAN*

(Pastel)

Height, 10¼ inches; width, 6¾ inches

ON the end of a narrow window seat, a tall young lady with dark hair inclining to red is seated with her back to the spectator. She has turned her head to her right and studies a piece of music held at arm's length, her face being in profile, and her left hand supports the neck of her 'cello.

Signed at the lower left, T. W. DEWING.

Purchased from N. E. Montross, New York, 1909.

Thomas W. Dewing, N.A.

AMERICAN: 1851—

2—*GIRL PLAYING THE LUTE*

(Pastel)

300.00 *Height, 10¼ inches; width, 7 inches*

Mrs Hugh Murray

SEATED on a piano bench, her music spread on a spindle rack before her, a young lady in a bluish-green dress, *décolleté*, is lightly fingering a lute. She has a mass of warm red hair and appears in profile to the left, in a soft, diffused light.

Signed at the lower right, T. W. DEWING.

Purchased from the artist.

William Samuel Horton

AMERICAN: 1865—

3—*WHITBY SANDS*

(Pastel)

450.00 *Height, 14½ inches; length, 18 inches*

Joseph Breck

BROWN sands in broad stretches reach from the foreground out into the North Sea, which in the distance lies seemingly flat and quiet, under a high horizon, while in the middleground it breaks in a low white surf along the beach. The beach is filled with merrymakers and idlers, many of them watching a group of the pierrots performing on a stand.

Signed at the lower right, W. S. HORTON.

Purchased from Messrs. Bernheim jeune & Cie, Paris, 1914.

Arthur B. Davies

AMERICAN: 1862—

4—*AT THE WATERFALL*

Height, 17 inches; length, 22 inches

POURING over a ledge of rock high on the right, and close to the spectator, a waterfall comes tumbling in white foam which fills most of the picture. On a shelf of rock beside it, in the immediate right foreground, a red-haired woman, nude, is seated on her heels, with elbows on knees and chin in hand, looking out thoughtfully across the fall.

Signed at bottom to left of center, A. B. DAVIES.

Purchased from William Macbeth, New York, 1910.

Henry Golden Dearth

AMERICAN: 1863—

5—*FLECKS OF FOAM*

Height, 18 inches; length, 21½ inches

A LOW, rambling, rocky coast is brilliant with spots of color—blue, red, yellow, green, black, pink, brown—on a gorgeous summer day, and a woman in white, sheltered under a red parasol, is seated on a rock shelf looking over a sea that all but laps her feet. The spent waves circling among outlying boulders are foam-flecked; farther away are emerald shallows; and the distant sea is blue under a horizon of faint rose.

Signed at the lower right, DEARTH.

Purchased from M. Knoedler & Co., New York, 1902.

Childe Hassam, N.A.

AMERICAN: 1859—

6—*DRYADS*

625.— *Height,* 13¼ *inches; length,* 16¼ *inches* M. L. Jellinck

LIGHTLY the leaves rustle on delicate branches of slender trees, swayed by soft zephyrs of Nature's kindly season, and two young women have gone back to the days of the nymphs, and in the freedom of the nude sport among the trees along the bank of a turquoise river. They are climbing out of the water to a low green and yellow bank, and loosened leaves of varied light colors flutter in the air about them.

Signed at the lower left, CHILDE HASSAM, 1906.

Purchased from N. E. Montross, New York, 1906.

George Hitchcock

AMERICAN: 1850—

7—*FLOWERING HOLLAND*

225.00 *Height,* 17 *inches; length,* 22 *inches* G. Hitchcock

A GLIMPSE of Holland in April, when even the soft gray skies of the humid Low Countries cannot lessen or lower the gorgeous golden-yellow, the vigorous reds and orange, the varied pinks and full-flushed white of the great tulip beds, or the luscious green of the succulent grasses in the meadows about them. Here, in the foreground, the tulips are white, in the middle distance they are golden, the blazing gold encompassed within beds of orange, crimson, pinks and varied yellows, beyond which are flat green meadows dotted with brown windmills.

Signed at the lower right, G. HITCHCOCK.

Purchased from M. Knoedler & Co., New York, 1907.

J. Alden Weir, P.N.A.

American: 1852—

8—*MOONLIGHT*

Height, 24 inches; width, 20 inches

The full moon, well up in the sky, is visible near the upper right-hand corner of the picture, through the branches of a spreading tree, which, with those of a neighbor, throw a leafy screen across the heavens. The trees grow just within a corner, and on the farther side, of a tall fence, or palisade, in the middle distance, and trees of denser foliage are in silhouette beyond them. A silvery greenish mist shimmers in the atmosphere and gives the landscape a vague, mysterious charm.

Signed at the lower left, J. Alden Weir.

Purchased from N. E. Montross, New York, 1908.

Theodore Robinson, S.A.

AMERICAN: 1852—1896

9—*IN THE ORCHARD*

Height, 20 inches; width, 16½ inches

BRIGHT sunlight beats upon the blooming trees of an orchard in springtime and percolates among the blossoms and tender green leaves, the tangle of arboreal flowers and twisted trunks and branches forming a background that fills the upper part of the picture. In the foreground below, patched with sunshine and shadow and flecked with color, a young mother, in white waist and pale blue skirt, is looking down upon a small girl in a white cap who looks up at her.

Signed at the lower left, TH. ROBINSON.

Shown at Inaugural Exhibition, The Memorial Gallery, 1913.

Thomas W. Dewing, N.A.

AMERICAN: 1851—

10—*LADY IN BLACK AND ROSE*

(Panel)

3400 ·– *Height,* 20 *inches; width,* 15¾ *inches*

John W. Beatty

A TALL young woman is seated at a light mahogany table, with her back to the observer, turned slightly toward the right. She has been reading, but has looked up from her book and straightened in her chair, turning her head to the right so that her face is in profile. One hand rests on the open book and the other drops to the chair, which is a straight-back Windsor with spreading legs, painted a delicate green. She wears a black *décolleté* bodice and a skirt of soft rose hue; the light from the left and above falls broadly on her exposed shoulders, while her face is shadowed by her abundant dark hair. She is seen against a neutral background of pale olive hue above vague shadows where hints of color lurk.

Signed at the lower left, T. W. DEWING.

Shown at the American Art Exhibitions at the Royal Academy of Arts, Berlin, and the Royal Art Society, Munich, 1910.

Purchased from N. E. Montross, New York, 1909.

No. 11

SUNSET

BY

CHILDE HASSAM, N.A.

Childe Hassam, N.A.

AMERICAN: 1859—

11—*SUNSET*

Height, 22 inches; width, 20 inches

625-0-

A ROSEATE hue from a pale red sunset sky seems to pervade the atmosphere and suffuse the face of the landscape. In the background low hills or rolling fields, green and mottled, extend to the horizon, and at their foot in the middle distance a river crosses the view. On its farther bank, at the left, is a group of slender trees, just at the water's edge, and on the nearer bank, in the right foreground, a similar cluster of saplings rises, one or two of the ambitious tops reaching up out of the picture. Their sparse foliage is in autumn colors and the haze of the season is in the air. Just beyond the tree clump a flat-bottomed boat is drawn up at the bank, long oars protruding over the stern.

Signed at the lower right, CHILDE HASSAM, 1903.

Purchased from N. E. Montross, New York, 1906.

No. 12

ROCKY COAST

BY

WINSLOW HOMER, N.A.

Winslow Homer, N.A.

AMERICAN: 1836—1910

12—*ROCKY COAST*

(Water Color)

Height, 14 *inches; length,* 21½ *inches*

THE rocky coast of Maine speaks forth with all the force of its own rugged vigor, and the full volume of the Homeric interpretation. The rocks, gray and brown and speckled, patched with pink and black and tinged with green, slope irregularly from the left down to the ocean, which comes into view only at their foot in the right foreground. Its blue waters break lightly there in a low white surf, and extend to a far white horizon, against which are seen the sails of distant ships. The sky aloft is filled with swiftly moving storm-clouds, blue-black and gray, and on top of the rocks is to be seen a fisherman or sailor, in oilskins, boots and sou'-wester, who has come down to the coast, and, steadying himself against a projecting rock, peers out to sea.

Signed at the lower left, HOMER, 1894.

Purchased from M. Knoedler & Co., New York, 1908.

No. 13

BALLET GIRL IN PINK

BY

LOUIS KRONBERG

Louis Kronberg

AMERICAN: 1871—

13—*BALLET GIRL IN PINK*

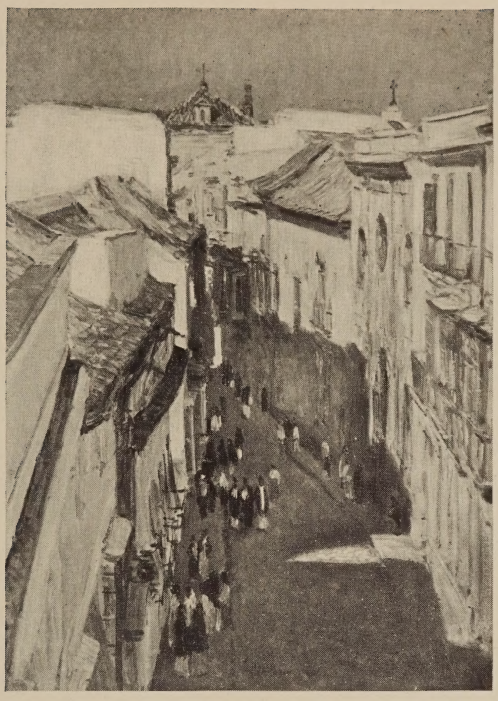
(Pastel)

875.00 *Height,* 24 *inches; width,* 19¾ *inches* D. Charles

A BALLET girl in the customary costume of tight bodice, cut low, and diaphanous skirts, the whole costume in a delicate purplish pink, is portrayed in a dressing room, seated and completing or readjusting her attire. She is facing the spectator, turned slightly to her left, and leans forward to tie about her left ankle the pink ribbons that hold her dancing slippers.

Signed at the lower left, LOUIS KRONBERG; *and at the lower right is*: PARIS, 1912.

Purchased from M. Knoedler & Co., New York, 1906.



Childe Hassam, N.A.

AMERICAN: 1859—

14—*MORNING: SEVILLE*

625.00 *Height,* 25½ *inches; width,* 18 *inches* W. Charles

THE point of view is high above a winding street, down and into which the eye travels to find numerous people sauntering or gossiping in the shade, the sunlight striking down from the left and defining the shadows of the houses on that side upon the faces of those opposite. On both sides the buildings are of several stories, and the façades are full of color, pink, pale blue, light green, red and yellow.

Signed at the bottom, center, CHILDE HASSAM, 1906.

Purchased from N. E. Montross, New York, 1911.

Frederick C. Frieseke

AMERICAN: CONTEMPORARY

15—*IN THE DOORWAY*

5 75.00 *Height,* 31¾ *inches; width,* 25½ *inches.* Wm. Macbeth

FULL-LENGTH figure of a round-faced young woman in an outdoor costume of solid blue, wearing a deep bowl-shaped hat of a darker, deeper blue. She stands at the threshold of a doorway leading to a garden, holding out before her at shoulder height a cage with a green bird, and out through the doorway the spectator looks upon a garden vibrating with light and color.

Signed at the lower left, F. C. FRIESEKE.

Purchased from William Macbeth, New York, 1913.

George Elmer Browne

American: 1871—

16—*SILVER MIST*

400.00 *Height, 21½ inches; length, 26 inches* Miss Helen Curtis

Two groups of three or four very tall and slender trees, each, grow at either side of a road through a green clearing bordering a woodland. Their location in the center of the composition, with their branches just meeting high aloft, gives the aspect of a tall arched gateway, through which the spectator looks to a full, white moon. A faint mist pervades the atmosphere, and bathes the moonlit scene in a greenish silvery glow.

Signed at the lower left, Geo. Elmer Browne.

Purchased from the artist, 1910.

Ernest Lawson, A.N.A.

American: 1873—

17—*ABANDONED GRAVEYARD IN SPRING*

225.00 *Height, 25 inches; length, 30 inches* Charles Daniel

Spring comes with glorious brightness of sunshine, and a vague haze only sensible in the distance, and three little girls answer the call of the warm air to outdoors, and are seen seated on the ground amid the crumbling white tombstones of a hillside cemetery abandoned to fate. Green is the grass around them and the ground is full of color, but the straggling trees are still bare and spread skeleton branches against hill and hazy sky.

Signed at the lower left, E. Lawson.

Purchased from the artist, 1914.

Willard Leroy Metcalf

AMERICAN: 1858—

18—*DOGWOOD BLOSSOMS*

Height, 29 inches; width, 26 inches

SPRING is advancing in the country, the fields are a fresh green, and the tender leaves of the trees are still yellowish, their full green not attained. Among a group of very slender, tall young trees, at the outlying corner of an open wood, with green-gray rocks protruding from the grassy carpet around them, two young women are seen gathering wild flowers. One, in a white waist and red skirt, stoops to pick some which grow beside a rock, while her companion, in dark dress with a blue apron, is plucking branches from a dogwood tree in full blossom.

Signed at the lower left, W. L. METCALF, 1906.

From the Corcoran Art Gallery Exhibition of Contemporary American Oil Paintings, Washington, D. C., 1907.

Paul Dougherty, N.A.

American: 1877—

19—*THE CLEFT* Holland Galleries

425.00 *Height, 30 inches; width, 25 inches*

Tall brown cliffs at the seashore mount almost out of the picture on the right, against a turbulent sky, and in the distance on the left are lesser gray rocks. Up greenish-gray shelving strata at the foot of the tall cliffs comes a rushing surf, which in the ages of attack has worn a huge cleft in the rocky wall.

Signed at the lower right, Paul Dougherty.

Purchased from William Macbeth, New York, 1908.

William Samuel Horton

American: 1865—

20—*AIGUE-MARINE*

900 *Height, 25 inches; length, 30 inches* Alex M. Hendricks

Evergreens and trees with bare branches, all snow-laden, rise in a foreground garden, and in fields beyond a marble fence, out of a thick blanket of snow. In the distance, beyond a body of pale and cold green water—aqua-marine—lies a mountain range, snow-capped, the flanks greenish and purple in the cold lights. There is a peculiar, aqua-marine radiance over the whole.

Signed at the lower left, William S. Horton.

Purchased from Messrs. Bernheim jeune & Cie, Paris, 1914.

Robert Reid, N.A.

AMERICAN: 1863—

21—*MEDITATION*

Height, 30 inches; width, 25 inches

"ON THE WATER, DREAMING," it might be called; dreaming with a sense of perfect restfulness and security, on placid waters that mirror the beauties of nature around them and do not interrupt the silence of the countryside even with the sound of a ripple. A small stream broadens into a pool in the foreground, and here a blond-haired young woman, in a white waist with sleeves rolled up, and a gray skirt, is seated in a square-ended punt, her head turned three-quarters from the spectator. Her paddle is idle, lying in the boat, and with elbow on knee and chin resting in her hand she gazes dreamily into the softly colored water. In the middle distance a small bridge crosses the stream, and beyond and overhead is a thin, light mass of pale green and greenish-yellow foliage.

Signed at the lower right, R. REID.

Illustrated in "Masterpieces of American Painting, a selection of Photogravures after Paintings exhibited at the Royal Academy of Arts, Berlin, 1910."

Purchased from the artist, 1908.

No. 22

LEDA AND THE SWAN

BY

CHILDE HASSAM, N.A.

Childe Hassam, N.A.

AMERICAN: 1859—

22—*LEDA AND THE SWAN*

Height, 25 inches; length, 30 inches

THE nude figure of Leda, who reclines on one elbow on a yellow and green bank, her feet dangling in the blue water of a stream before her, is turned from the spectator and her face is in profile as she looks down at the swan approaching from the left. The figures are in the light of an open space between groups of slender trees which rise screen-like on the nearer edge of the stream. The trees appear dark green against the low, sun-bathed hillside that forms the farther bank. In the narrow foreground the grass and matted leaves, green and yellow, are varied with flower notes in a depression at the water's edge—between the soft flesh tones of the nude figure and the bold white of the swan—and out in the stream the moving and mottled waters are streaked with silvery ripples.

Signed at the lower right, CHILDE HASSAM, 1902.

From the W. T. Evans Collection, New York, 1913.

No. 23

WILLIMANTIC THREAD FACTORY

BY

J. ALDEN WEIR, P.N.A.

Julian Alden Weir, P.N.A.

AMERICAN: 1852—

23—*WILLIMANTIC THREAD FACTORY*

Height, 24½ inches; length, 33½ inches

THE home of industry bespeaks its part in the picturesque. The artist, not expending himself too greatly upon detail of the factory, as such, allows the building to be seen in a kindly effect of light and line, the grayish-white mass appearing beyond a rolling, grass-covered hillside and standing out against higher, tree-crowned hills whose green slopes are populous with the houses and general buildings of a New England city. A narrow strip of a severe sky is visible over the town hills, and shapely trees and bushes and bits of color dot the sward of the foreground.

Signed at the lower left, J. ALDEN WEIR.

From the Frederic Bonner Collection, New York, 1912.

No. 24

WATER FALL, YELLOWSTONE PARK

BY

J. H. TWACHTMAN

John Henry Twachtman

AMERICAN: 1853—1902

24—*WATER FALL, YELLOWSTONE PARK*

Height, 30 *inches; width,* 30 *inches*

3300 M. Knoedler Co.

THE spectator is in a cañon or valley among the mountains, its sides steeply sloping from heights which mount out of the picture on either hand, their recession in perspective permitting a glimpse of the sky—blue and white—high over the center, where the eye travels past green, rounded summits. Slightly below these summits a mountain river comes into view, tumbling abruptly over a ledge, and streaming in a heavy curtain of white foam to depths below, to which the observer looks down over foreground treetops. There, below, the stream in sinuous course hurries in clouded-emerald hues between rocky banks of wonderful color, from rust-brown and sandy red through purpled shadows to a fairy opalescence shimmering in the sunshine, and seeming almost to transform these rockribs of the globe into structures of a different world.

Signed at the lower right, J. H. TWACHTMAN.

Shown at the American Art Exhibitions at the Royal Academy of Arts, Berlin, and the Royal Art Society, Munich, 1910.

No. 25

BROOKLYN BRIDGE IN WINTER

BY

CHILDE HASSAM, N.A.

Childe Hassam, N.A.

AMERICAN: 1859—

25—*BROOKLYN BRIDGE IN WINTER*

Height, 32 inches; width, 25 inches

2225 c

F. Kleinberger

ALL lower New York on a stormy winter's day is summarized or epitomized in this picture of its first and most famous bridge. The spectator is led out on the structure and turned about to face Manhattan, late in the afternoon but before the rush Brooklynward has set in. Snow is deep and plentifully footmarked on the Promenade, and snow fills the air which is further surcharged with moisture. The snow is turning to rain, and among the muffled pedestrians those with umbrellas have raised them. Puffs of smoke and steam add picturesquely to the gray murk, as the early winter evening is setting in, and lights begin to flare yellow and red in the tall *World* building at the end of the structure on the left, the mass of the building outlined in spectral form in the misty atmosphere against the darkening gray sky.

Signed at the lower right, CHILDE HASSAM, 1894.

Purchased of James P. Silo, New York, 1906.

No. 26

MIDDAY

BY

J. ALDEN WEIR, P.N.A.

Julian Alden Weir, P.N.A.

American: 1852—

26—*MIDDAY*

Height, 34 *inches; width,* 24 *inches*

On a still, summer day, the sky a deep blue and the sunlight bright, a corner of a farmyard is shown in the slightly hazy atmosphere of a heated noontime. The green grass in the foreground is well worn down, and in the middle distance toward the right it is yellow in the sunshine, near a fenced-in corner of the barnyard, while toward the left an end of a yellow barn comes into the picture. Light green trees are massed in the background, and branches of a tree whose trunk is not seen project across the sky in the foreground.

Signed at the lower right, J. Alden Weir, '91.

Shown at the 101*st Annual Exhibition of the Pennsylvania Academy of Fine Arts, Philadelphia,* 1906.

From the sale of the collection of William T. Evans, New York, 1913, *who purchased the canvas from the artist.*

No. 27

LANDSCAPE

BY

J. FRANCIS MURPHY, N.A.

J. Francis Murphy, N.A.

American: 1853—

27—*LANDSCAPE*

Height, 24 inches; length, 36 inches

The thin gray haze of an autumn day overhangs a landscape quiet, deserted, peaceful as the season of harvest labor's close, with the verdure of meadows still soft in its clear green, blended with faint yellows that are never emboldened or disheartened to become brown. In the distance the meadows are bounded on the right by a long, low hill, ending near the center of the composition in a huge mound whose crown rises above the longer hill's flat back. To left the low, variable land of the meadow is bordered by a thick wood, whose foliage has all turned to a light brown, touched occasionally with light yellow and a pale red, the leafage blending in a soft jumble in its mass, while in front of it in the meadow the trunks of slender detached trees stand out in irregular line.

Signed at the lower right, J. Francis Murphy, 1909.

Carnegie Institute Exhibition, Pittsburgh, 1909.

Anglo-American Exposition, London, 1914.

American Art Exhibitions, Royal Academy of Arts, Berlin; Royal Art Society, Munich, 1910.

Reproduced in "Masterpieces of American Painting, a Selection of Photogravures after Paintings exhibited at the Royal Academy of Arts, Berlin, 1910."

No. 28

WILD CHERRY TREE

BY

J. H. TWACHTMAN

John Henry Twachtman

AMERICAN: 1853—1902

28—*WILD CHERRY TREE*

Height, 30 inches; width, 30 inches

THE wild cherry tree of the title grows close in the foreground, just to left of the center, springing up close beside a broad, blue-gray rock, which protrudes from a rolling field that is yellowish-green in a bright sun. The tree's slender, willowy branches distribute its feathery foliage almost wholly across the picture, emphasizing and relieving rather than obscuring the fair land- and sea-scape beyond. The land falls away to a hazy, gray-blue sound, where sail are seen; gabled buildings are along its nearer shore, and the farther shore is perceived in a line of distant blue hills.

Signed at the lower right, J. H. TWACHTMAN.

Exhibited at the Pennsylvania Academy of Fine Arts, 1907.

Illustrated in "Masterpieces of American Painting," under the title "Landscape in Spring."*

* "Masterpieces of American Painting, a Selection of Photogravures after Paintings exhibited at the Royal Academy of Arts, Berlin, 1910." Berlin Photographic Company, New York.

Allen Tucker

AMERICAN: 1866—

29—*CORN STACKS*

Height, 24¼ *inches; length,* 28¼ *inches*

ACROSS the background is a line of tall, slender, branchless trees, of the clinging foliage that enwraps the trunk almost from ground to tip, their tops reaching almost to the upper line of the canvas and the foliage rustling in an early autumn breeze. In front of them is a cornfield that has been reaped and the tall stalks are stacked in rows at either side, bright sunshine illumining the scene from the left.

Signed at the lower right, A. TUCKER, 1906.

Purchased at the 102*d Annual Exhibition of the Pennsylvania Academy of Fine Arts, Philadelphia,* 1907.

Leon Dabo

AMERICAN: 1868—

30—*EVENING ON THE HUDSON*

Height, 27½ *inches; length,* 36 *inches*

THE broad Hudson is a soft leaden gray in the early evening light, modified by patches of lighter and darker color as the small wavelets or ripples play in slow motion and catch the last reflections of the western sky. Toward the right are various sailboats. Across the background runs a low shore, with an arm of water seen behind it, below a ridge of mountains or a heavy bank of rolling clouds, outlined in the dusk against the fading sky.

Signed at the lower right, LEON DABO.

Purchased from the artist, 1911.

Leon Dabo

AMERICAN: 1868—

31—*THE PALISADES, HUDSON RIVER*

Height, 30 inches; length, 34 inches

+.25 — A. B. Hepburn

A NOCTURNE of spacious proportions. With just a glimpse of low foreground shore, touched with violet sunset light, the broad Hudson spreads away, gray and majestic, to the dark, mysterious Palisades mounting high across the background; at their foot the river's edge is bordered by myriad lights.

Signed at the lower left, LEON DABO.

Shown at the American Art Exhibitions, Royal Academy of Arts, Berlin; Royal Art Society, Munich, 1910.

Illustrated in "Masterpieces of American Painting, a Selection of Photogravures after Paintings exhibited at the Royal Academy of Arts, Berlin, 1910," *under the title: "Evening on the Hudson."*

Purchased from the artist, 1911.

No. 32

SUMMER REVERIE

BY

RICHARD E. MILLER, A.N.A.

Richard E. Miller, A.N.A.

AMERICAN: 1875—

32—*SUMMER REVERIE*

Height, 36 inches; width, 28¾ inches

875-00 Detroit Museum of Art

A BEAUTIFUL young woman in light and filmy summer garments is seated on the ground at the foot of a slender tree, beside a pond encircled by green trees and blossoming shrubbery. Her figure is turned toward the right, three-quarters front, and her face is almost in profile. Dark wavy hair frames a shapely head, her cheeks are a delicate rose, and with partly closed eyes she looks into space and dreams. Behind her is her white parasol, beside her her straw hat trimmed with green. Her white lace skirt seems to borrow an ethereal green from the arboreal surroundings and their reflections in the water, and across it is tied with a pink ribbon her short-sleeved, *décolleté* overdress, of mauve and lavender tones. One hand lies languidly across her lap, the other dangles a colored fan at her side.

Signed at the lower right, MILLER.

Purchased from William Macbeth, New York, 1912.

No. 33

ENGLISH COD

BY

WILLIAM M. CHASE, N.A.

William Merritt Chase, N.A.

AMERICAN: 1849—

33—*ENGLISH COD*

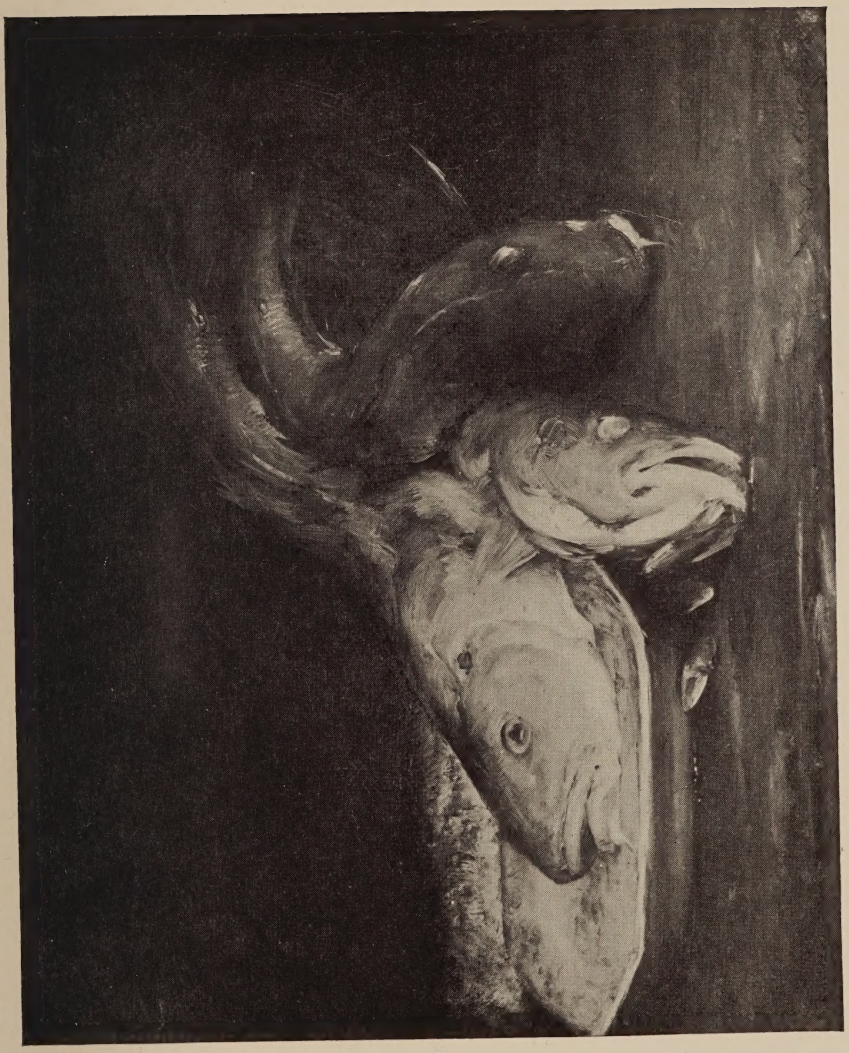
1500 ~ John N. Beatty

Height, 29 *inches; length,* 36 *inches*

THREE fine cod, freshly caught—big fellows, with plenty of flesh—are lying on a brownish table, and are seen against a dark brown background. One is lying partly on a large platter, of decorated china, and on him and on his nearest neighbor the light is concentrated, while the third fish is in transparent shadow. The texture of the fish, the moist, glistening aspect of the scales, the rare tints of delicate green, pale rose, gray and brown, in numerous variants, are rendered with the artist's inimitable facility, and show forth his consistent faithfulness to "quality" in his characteristic treatment and handling of color in still-life painting.

Signed at the lower right, WM. M. CHASE.

Exhibited at the American Art Exhibitions, Royal Academy of Arts, Berlin, and at the Royal Art Society, Munich, 1910.



No. 34

A PENNSYLVANIA FARM

BY

WALTER ELMER SCHOFIELD

Walter Elmer Schofield

AMERICAN: 1867—

34—*A PENNSYLVANIA FARM*

Height, 30 *inches; length,* 38 *inches*

475.00 W. L. Charles

A TRANSVERSE stone fence, runnng diagonally, separates a rolling field of the foreground from the farmyard of lower land just beyond it, where a high, grayish-yellow farmhouse stands on the left. The house has dormer windows and a porch with a reddish-brown roof. A little away in the middle distance is the brown wagon shed, and in the background stands a large white barn, with a wing and steep brown roof. In the intervening land and along the stone wall in front are numerous trees, which are stripped of their leaves and stand gray and bare in the bleakness of winter. In depressions in the ground, and along inclines, the yellow-green grass is striped and banked in white with soft snow.

Signed at the lower right, SCHOFIELD.

Purchased from Louis Katz, New York, 1912.

No. 35

PORTRAIT OF PRINCE LUITPOLD OF BAVARIA

BY

CARL MARR

Carl Marr

AMERICAN: 1858—

35—*PORTRAIT OF PRINCE LUITPOLD OF BAVARIA*

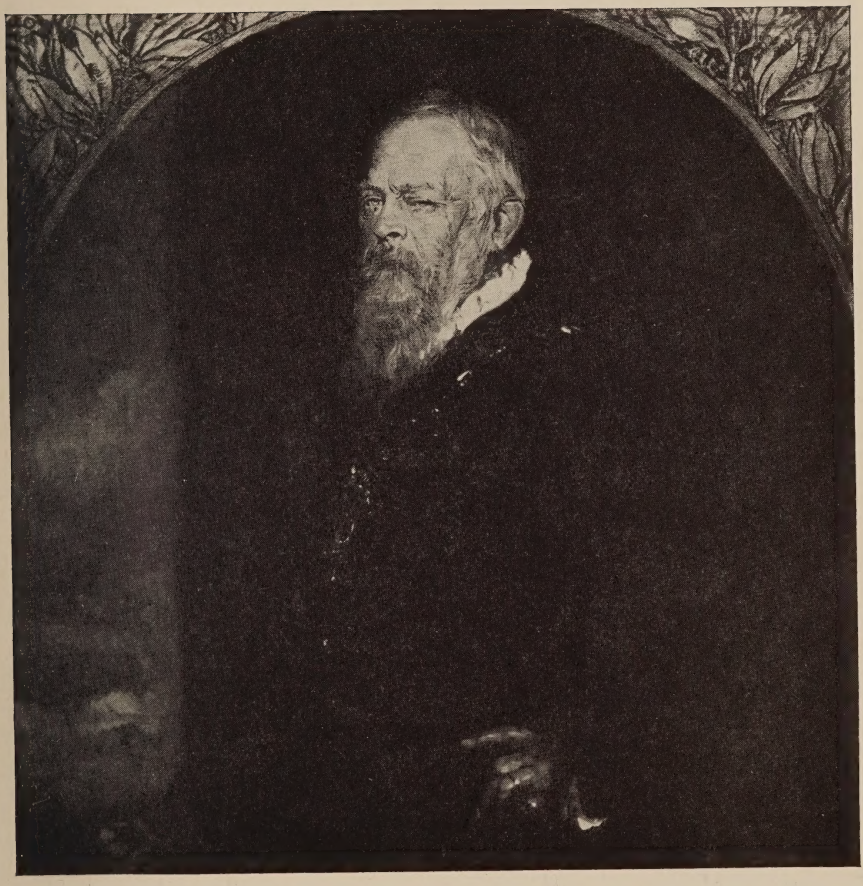
Height, 37½ *inches; width,* 37½ *inches*

475.00 C. Wm Bosch

A STERLING portrait of a sturdy man, the famous Regent, observed at a little more than half-length, standing and facing the left, three-quarters front. His left hand rests on his hip, the elbow bent, and his right hand on a table or shelf at his side. He is in dark clothes, and the light is concentrated on his noble head. The gray hair is sparse over his high forehead, and he wears a gray beard and mustache. His face is heavily seamed with the years, but his gray-blue eyes are calm and keen. He wears a white ruff, and the decoration of an order of honor hangs from a gold chain about his shoulders. Dark brown background.

Signed at the lower right, CARL MARR.

Purchased from the artist, 1913.



No. 36

SEA AND FOAM

BY

FREDERICK J. WAUGH

Frederick J. Waugh

AMERICAN: 1861—

36—*SEA AND FOAM*

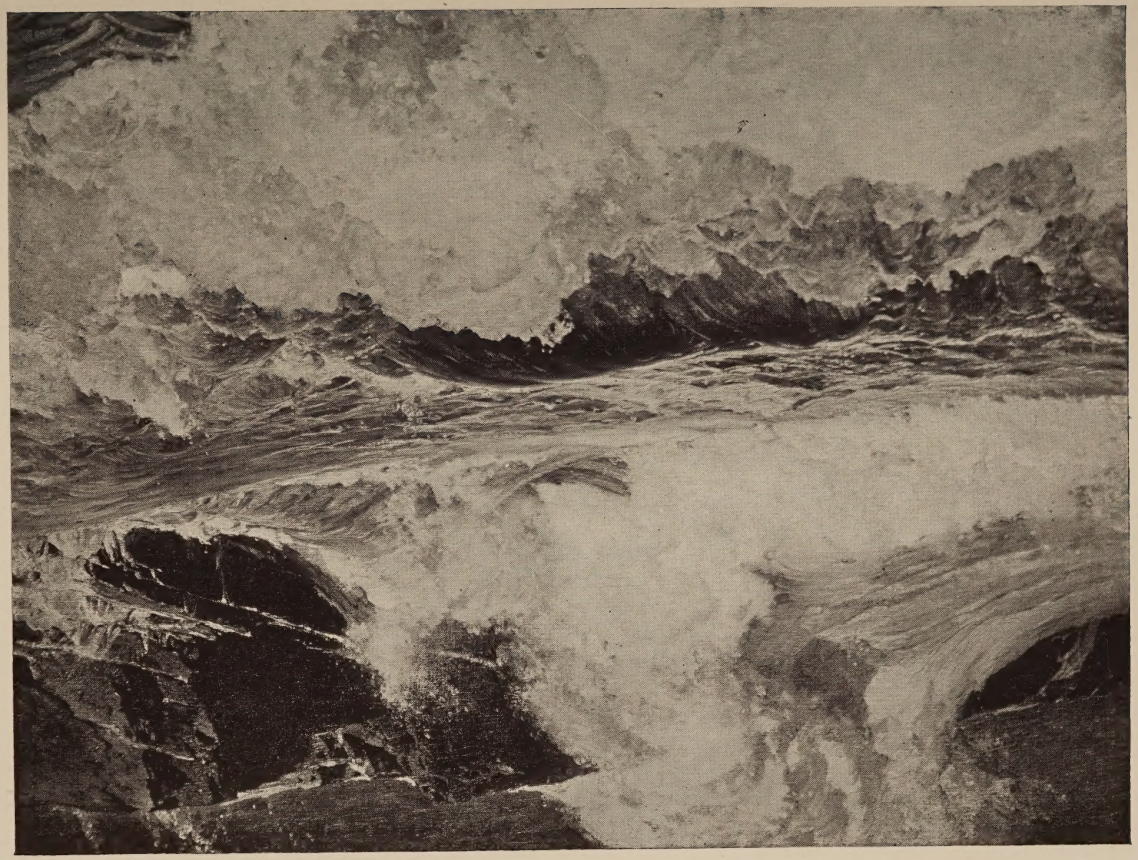
Height, 36 inches; length, 47 inches

1200 " R. L. Lorenz Agent

MIGHTY billows heave themselves against a huge ledge of rocks which extends across the picture. Over the crest of the ledge but little of a dull blue sky can be seen. One great wave breaking on the ragged land tosses its mounting spray high out of the canvas; its recoiling mass tumbles forward into the turbulence of smashed and retreating predecessors, which is augmented by new oncomers. The rocks are purple and brown and yellowish-gray, the waters a deep rich green, passing through lighter and yellowish-green tones to the white of the dashing spray, in an interesting play of diffused light.

Signed at the lower right, WAUGH.

From the sale of the collection of William T. Evans, New York, 1913, *who purchased the canvas from the artist.*



No. 37

DECEMBER

BY

EDWARD WILLIS REDFIELD

Edward Willis Redfield

AMERICAN: 1868—

37—*DECEMBER*

Height, 36 *inches; length,* 50 *inches*

A SPARKLING stream crosses the picture, beyond a narrow foreground where brown weeds or bushes raise entangled stems at the water's edge, above a light blanket of snow. Across the river, the farther bank rises higher. Twisted trees grow at intervals on its slope, and farther back an orchard partly screens a white house and various farm buildings. The trees all are brown, in the bleak season of the year, and their shadows mark the snow-covered ground, cast long by a setting sun which is going down behind the spectator.

Signed at the lower right, E. W. REDFIELD.

Purchased from the artist, 1908.

No. 38

ROAD AT THE PALISADES

BY

ERNEST LAWSON, A.N.A.

Ernest Lawson, A.N.A.

AMERICAN: 1873—

38—*ROAD AT THE PALISADES*

725.00 M. Knoedler & Co

Height, 40½ inches; length, 50¼ inches

A FAIRLY scintillating landscape of kaleidoscopic color —refracted sunlight vibrating from land and water, from rocks, trees and sky. The spectator looks upon a precipitous face of the Palisades in a season and at an hour of chromatic glory, the cliff mounting out of the picture high above the foreground on the left, and declining to the river bank in the middle distance. Along the foot of it runs a road, sharing in its brilliant color and crossing a stone bridge above many-hued rocks. The river is a mirror of a robin's-egg sky alive with white cloud strata, and the iridescence of road, rocks and steep incline is emphasized by leafless, slender trees, which bring the brilliant landscape more intimately home.

Signed at the lower left, E. LAWSON.

Purchased from the artist, 1911.

No. 39

A MORNING SNOW

BY

GEORGE BELLOWS

George Bellows

AMERICAN: 1882—

39—*A MORNING SNOW*

Height, 44½ inches; length, 63½ inches

1075 W. Charles

A PORTION of the Riverside section, New York, comes under view on a morning when there has been a considerable fall of snow. The air is fresh, crisp and a little moist, and the sun is out early, dappling the snow with bluish shadows. A man and a boy, well muffled, are trudging along a park path, where a laborer is clearing away the snow; down near the water level people are going to work near a spile driver, and to right, under the ledge of a hill, the smoke and steam of a locomotive curl upward, rising above the picture beyond a group of trees. At the left a schooner is tied to a wharf, while in the center of the composition the eye roams over the broad river, partly snow and ice covered but blue out in the channel, where tug boats are already busy, and on to the high Palisades shore with its factories at the water edge and houses on the heights.

Signed at the lower left, GEO. BELLOWS.

Purchased from the artist, 1910.

FRENCH, BELGIAN AND SCANDINAVIAN ARTISTS

Alfred Stevens

BELGIAN: 1828—1906

40—*MARINE*

(Panel)

Height, 9½ inches; width, 13 inches

STRAIGHT and far before the eye reaches a gently-moving greenish-turquoise sea, the ruffled wavelets, occasionally white-tipped, coming directly toward the spectator, and the water shallowing, but with no land visible. In the sky, filled with a misty vapor, is a pale greenish light, and one large puff of cloud is a warm rose-cream. Several sailboats are within the range of vision, as are a single steamer and a small boat propelled by oars.

Signed at the lower left, A. STEVENS.

Purchased from the Berlin Photographic Co., New York, 1907.

Henri Harpignies

FRENCH: 1819—

41—*FRENCH LANDSCAPE*

(Water Color)

Height, 8½ inches; length, 12 inches

THIS is a view across an open valley, broken by a roadway and by irregular pools of water, extending to distant tree-covered slopes. On the left, irregular masses of foliage are in strong silhouette against a luminous sky; and on the right, rounded trees crown the steep declivity of a low hill. Near the foreground a few slender poplars grow on a low bank, between a sandy road and a pool of water which reflects the light of the sky at the zenith.

Signed at the lower left, H. HARPIGNIES.

From the A. Augustus Healy Collection, New York, 1907.

Stanislas Victor Édouard Lepine

FRENCH: 1836—1892

42—*LE PORT D'ANDERINE*

Height, 9¾ *inches; length,* 13¼ *inches*

$ 25.00 W. W. Seaman Agent

A SHELTERED harbor is pictured when the sun is low. Water and sky are of a dull, soft blue, the sky lightly strewn with faint gray clouds and the water mottled with grayish-white reflections of buildings of the town, which lies at the left. Single-masted boats are lined up at the waterfront, and the bow of a square-rigger enters the picture on the right. In the background are low green hills.

Signed at the lower left, S. LEPINE.

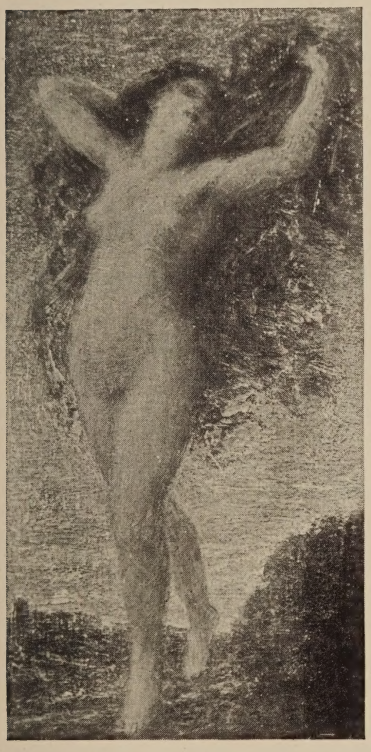
Purchased from Messrs. Durand-Ruel & Sons, Paris, 1907.

Henri J. T. Fantin-Latour

FRENCH: 1836—

43—*AURORA*

Height, 11¾ inches; width, 6 inches



AURORA comes tripping blithely along, in the direction of the spectator, over a landscape whose features are indefinite in its as yet incomplete emergence from the depths of night. She comes, a fair nude figure, with subtle grace and undulant motion, her head thrown back, and arms behind her head, holding lightly a rose mantle which floats half-length at her back. Her figure is mysterious in the half-light, and far away at the horizon vaporous cloud strata, just discernible in the dark sky, are tinged a faint pink by the dawn she heralds.

Signed at the lower right.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1910.

Hilaire Germain Edgar Degas

FRENCH: 1834—

44—*BALLET GIRLS DRESSING*

(Pastel)

Height, 7 inches; length, 9½ inches

THE spectator, admitted to the stage dressing rooms, finds two of the professional entertainers completing their toilets. One, in gray, yellow and brown, seen at half-length, is standing before her mirror arranging her headdress. In a room beyond, a companion in white ballet costume more or less complete is seen against red walls.

Signed at the upper right, DEGAS.

From the Cottier Collection, New York, 1909.

Charles Émile Jacque

FRENCH: 1813—1894

45—*MAN DRIVING COWS*

(Panel)

Height, 4 inches; length, 6 inches

A SUMMER sky is graying with approaching shower-clouds, but the sun is still shining, casting upon the grass of rolling fields the shadow of a capering dog which runs to join a farmer driving his cows home. The man is bent, and carries a stick over his shoulder, as he trudges laboriously behind the small herd of red, brown and white cows, some of which would linger to graze some more.

Signed at the lower left, CH. JACQUE.

Purchased from William M. Chase, N.A., 1910.

Camille Pissarro

FRENCH: 1831—

46—*ENFANTS À TABLE*

(Gouache)

3/0 00 *Height, 11¾ inches; length, 16¾ inches.*

Dr. Frederick Oppenheimer

Two French children are pictured in a typical and humble French interior, in a corner of a room that is flooded with sunlight. In a window embrasure at the left a woman's knitting has been laid aside, beside a vacant chair which stands by the end of a heavy long table on which are a wine bottle and water pitcher and some cups. In front of the table are the children, one a small girl in green and blue wearing a white cap, who sits with back to the spectator, busily amusing herself. The other child, older, stands at her left and is seen in profile, with long brown hair falling over red jacketed shoulders.

Signed at the lower left, C. PISSARRO, '89.

Purchased of James P. Silo, New York, 1908.

Henri J. T. Fantin-Latour

French: 1836—

47—*THE CHAT: TWO WOMEN IN A WOOD*

700 cc *Height,* 10¾ *inches; length,* 14½ *inches* C. W. Kraushaar

The spectator is within the shelter of the corner of a wood, a road of exit leading from the right foreground back through the central middle distance to wild, rolling fields in soft sunlight. At either side the foliage is a rich, deep emerald, denser leafage at the left casting a delicate shadow over a dark-haired young woman in a crimson gown reclining at the foot of a tree. She turns her head to converse with a fair-haired sister who lies almost nude on the grass, where she has spread a rose mantle, looking out toward the sunshine, and leaning on her elbows, her head on her hand.

Signed at the lower left, Fantin.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1910.

Eugène Louis Gabriel Isabey

FRENCH: 1834—1886

48—*AFTER THE STORM* Holland Galleries

375 vc *Height, 15 inches; width, 11½ inches*

MOORED to a pier is a rude bluff-bowed vessel, and alongside is a boat with several men who are apparently taking the cargo from her. Her mast is broken short off, her canvas is in disorder and her bowsprit is gone. Jagged clouds in the sky suggest further the effect of a severe gale.

Signed at the lower right, E. ISABEY.

From the Alexander Blumenstiel Collection, New York, 1906.

Alfred Stevens

BELGIAN: 1828—1906

49—*VUE DE TRÉPORT*

450 vc *Height, 13¾ inches; width, 10½ inches*

M. Knoedler & Co.

A FOREGROUND of dry sand and short seashore herbage, silvery-drab and flecked with brown and various low colors, extends to a narrow strip of tide-marked sand where a single figure stands. Four others are disporting themselves in shallow water near by. A two-masted fishing smack with brown sails is among several craft seen farther away, and there is a fiery sky toward the right.

Signed at the lower left, A. STEVENS.

From the Peter A. Schemm Collection, New York, 1911.

No. 50

ALGERIAN WASHERWOMEN

BY

EUGÈNE FROMENTIN

Eugène Fromentin

FRENCH: 1820—1876

50—*ALGERIAN WASHERWOMEN*

(Panel)

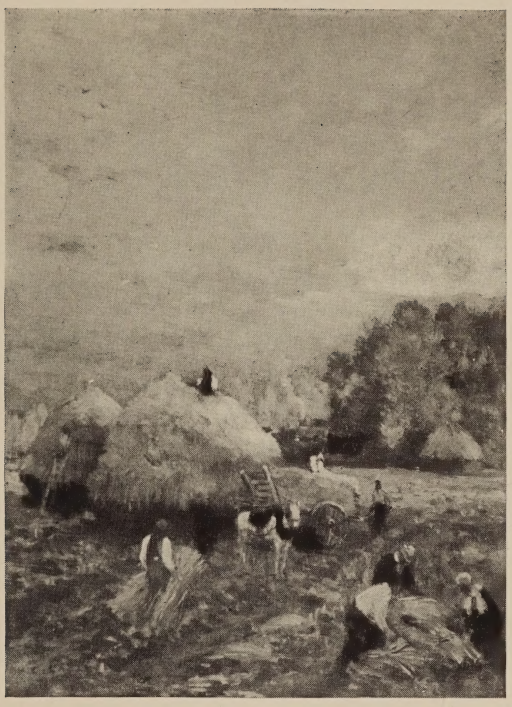
775.00 — Hugo A Koehler

Height, 10½ *inches; length,* 13¾ *inches*

ON the left is the corner of a wood, its feathery but thick foliage rising out of the picture, beyond some dark, athletic women, two of whom bear bundles of linen on their backs, while a third is seated on the ground, though at work. Toward the right, two more stout-limbed women, one in red and one in blue, are treading white garments in a shallow stream of the foreground, and one of them, with her seated sister on the bank, is regarding the spectator.

Signed at the lower left, E. FROMENTIN.

From the Thomas Hitchcock Collection, New York, 1914.



Jean Charles Cazin

FRENCH: 1840—1901

51—*THE HARVESTERS*

Height, 12¾ *inches; width,* 9¼ *inches*

SOME distance back in a stubble field a man in a blue blouse stands on a ladder, putting the finishing touches to a haystack. At the right of it is another stack, and a man is at work on top of it while a fellow laborer unloads a wagon alongside. A white horse is standing by. At the left of the foreground a man is carrying a sheaf in each hand and at the right three other figures are busy with sheaves.

Signed at the lower left, J. C. CAZIN.

From the Peter A. Schemm Collection, New York, 1911.

N. V. Diaz de la Peña

FRENCH: 1807—1876

52—*ENFANT AU CHIEN*

(Panel)

1525 — *Height,* 13¾ *inches; width,* 10½ *inches*

W. W. Seaman Agent

A SMALL girl is seated on the ground at the edge of a wood, holding in her lap a white, shaggy-haired pet dog. She is dressed in a loose and flowing pink frock, short-sleeved and trimmed with black ribbons and white lace, and her long golden hair falls about her shoulders. The light plays full upon her and the dense foliage of the wood behind her is dark, with a patch of sky visible at one corner.

Signed at the lower left, N. DIAZ.

Purchased from Messrs. Durand-Ruel, Paris, 1896.

From the J. W. Kauffmann Collection, New York, 1905.

Gaston la Touche

FRENCH: CONTEMPORARY

53—*THE HONEYMOON*

(Panel)

750.00 *Height,* 15¾ *inches; width,* 13¾ *inches.* Henry Reinhardt

AN old-fashioned coach, green trimmed with gold, with red wheels and red-upholstered interior, and driven by a bewigged coachman in a brown coat, is making rough way in a road through brown and yellow woods. Within, a bridegroom rests his head on his bride's white shoulder, and seated on the springs in the rear a nude Pan with a green chaplet pipes his merry lay.

Signed at the lower left, GASTON LA TOUCHE.

Purchased at the Jubilee Exhibition, Mannheim, 1907.

Gaston la Touche

FRENCH: CONTEMPORARY

54—*PETIT SOUPER*

(Panel)

Height, 15¾ *inches; width,* 13¾ *inches*

THE evening of a brilliant entertainment in a great house is depicted, the elaborately decorated walls and ceiling of a French mansion being brought out in the rich color and surfaces characteristic of the artist. The prismatic lights of crystal chandeliers aloft, the soft light of sconces and table lamps below, but partially illumine a large company of men and women gathered for refreshments at numerous tables.

Signed at the lower right, GASTON LA TOUCHE.

Purchased at the Jubilee Exhibition, Mannheim, 1907.

Firmin-Auguste Renoir

FRENCH: 1841—

55—*BAIGNEUSE*

4950 00 *Height,* 16 *inches; width,* 12¾ *inches* M. L. Jellinek

A PLUMP young woman with rosy cheeks and lips and Titian hair, is seated, nude, on white and scarlet draperies in a sequestered retreat in a wood, or the shady corner of a garden, engaged at her bath. Her warm hair falls loosely down her back, which is in the cool shadow of the feathery foliage about her. She is seated back to the observer and turned toward the left, at the moment bathing her left arm, and her face is in profile.

Signed at the lower right, RENOIR.

Purchased from Julius Oehme, New York, 1907.

Henri J. T. Fantin-Latour

French: 1836—

56—*STILL LIFE: FLOWERS*

850 00 *Height,* 17 *inches; width,* 14 *inches* M. Knoedler & Co.

In a square glass jar of greenish hue, standing on the corner of a brownish table, is a closely bunched bouquet of flowers from a modest garden, in which one seems to detect asters and marigolds, in their soft colors of rich quality. Yellow, brown, creamy white and deep reddish purple blossoms, flowering above rich green, come out in a softened light against a neutral brown wall.

Signed at the upper left, Fantin; *and at the upper right is the date,* 1861.

Purchased from A. Preyer, The Hague, Holland.

No. 57

ENVIRONS DE BEAUVAIS, VERS MARISSEL; LE RUISSEAU A L'ARBRE TORDU

BY

J. B. C. COROT

Jean Baptiste Camille Corot

French: 1796—1875

57—*ENVIRONS DE BEAUVAIS, VERS MARISSEL; LE RUISSEAU À L'ARBRE TORDU*

10. 200 "

Height, 18 *inches; width,* 13 *inches*

Mrs. Hugo Reisinger

One of the beautiful, silvery, Corot landscapes, of trees, water, figures, atmosphere and clouds, each and all speaking in the soft, sympathetic voice of the poet-artist, and each emphasizing the charm of its neighbors, rather than its own. On the left, a clump of tall, slender trees, their trunks vagrant and twisted until they are well up in the free air aloft, stand as an outpost of an open forest, at the edge of a gray, white and silver brook. On the bank of a pool, in the brook, in the foreground, a figure is seated, and other figures are perceived in the distance on the right, near another group or wavering line of young, tall trees with feathery tops. Through the trees the sunlight from a gray-white sky comes down, streaking the water of the brook with white, and emphasizing the gray shadows of the nearer tree trunks.

Signed at the lower left, Corot.

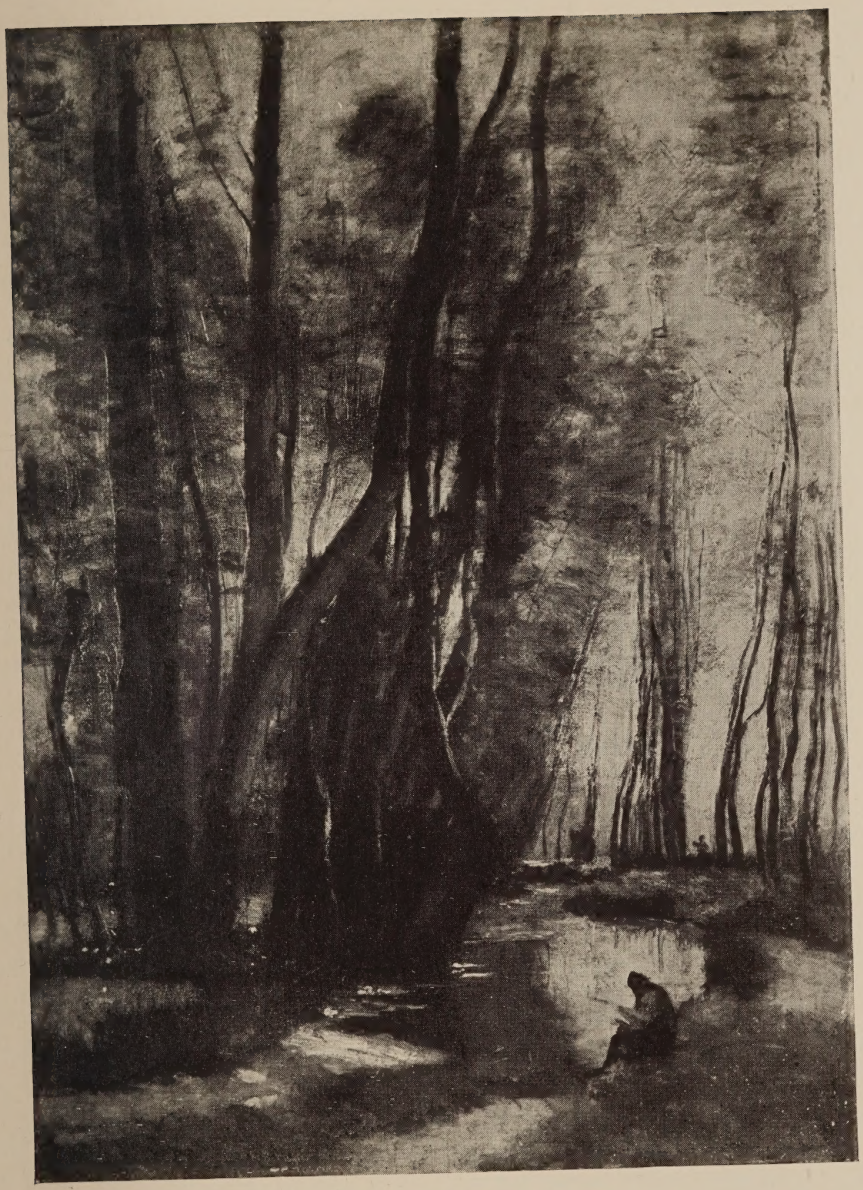
Recorded and reproduced in "L'Œuvre de Corot, par Alfred Robaut and Étienne Moreau-Nélaton," Vol. II, No. 1005. *Painted between* 1855 *and* 1865.

From the Oppenheim sale, Paris, 1877.

From the Oppenheim sale, Paris, 1890.

From M. Bernheim, jeune, Paris.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1907.



Louis Eugène Boudin

FRENCH: 1824—1898

58—*LE PORT DE SAINT VALERY, MARÉE BASSE*

(Panel)

675 R

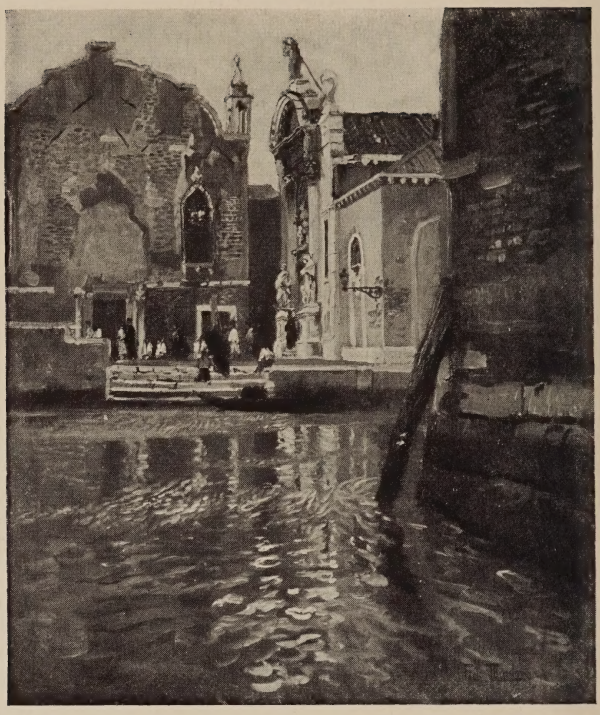
Height, 18 *inches; width,* 14½ *inches*

Mrs. Hugh Murray

ON the left a fore-shore slopes from green woods to a silver-gray stream, a white sandy path descending it to the water just in front of a wooden pier on which some figures are seen. The tide is low. Beyond the pier the brown roofs of buildings come into view below the green woods, and in the stream some square-rigged vessels are tied up at the shore line.

Signed at the lower left, E. BOUDIN, ST. VALERY.

From the A. Augustus Healy Collection, 1907.



Fritz Thaulow

NORWEGIAN: 1847—

59—*SCENE IN VENICE*

Height, 21½ *inches; width,* 18¼ *inches.*

THE foreground is taken up with a canal which extends half way back through the picture and turns at an abrupt angle about a red brick wall on heavy stone foundations at the right. The water is rippled and is a mirror of pink and white reflections shimmering on its green bosom. The buildings reflected occupy the background, churches of the characteristic Venetian architecture, and a religious procession is passing from one building to another.

Signed at the lower right, FRITZ THAULOW.

Purchased from Messrs. Fischel, Adler & Schwartz, New York, 1903.

Alfred Stevens

BELGIAN: 1828—1906

60—*IN DEEP THOUGHT*

1209 "

Height, 18½ *inches; length,* 23 *inches*

M. Knoedler & Co.

SEATED at a small round table in a corner of a garden overlooking the sea, a young woman in a rose-gray outdoor habit is gazing abstractedly into space, lost in her thoughts. Her straw hat and her gloves lie on the table before her, and a pet dog squats on its haunches at her feet. At her back is a dense mass of dark green foliage, with the new shoots of pollards visible at the edge, and out on the blue-green sea a black steamer shows a white "bone in its teeth."

Signed at the lower right, A. STEVENS, '81; *and on the back inscribed,* ALFRED STEVENS, HAVRE, 1881, SEPTEMBRE.

Purchased from D. Heinemann, Munich, 1907.

Firmin-Auguste Renoir

FRENCH: 1841—

61—*YOUNG GIRL*

(Pastel)

Height, 18½ *inches; length,* 23¾ *inches*

A YOUNG French girl is portrayed before a background of such chromatic luxuriance that she seems embowered in the greenery and blossoms and sunshine of a summer garden. She is observed head and shoulders, indeed nearly at half-length, in a sitting posture, leaning forward on her elbows. Figure turned to the right, her face is toward the spectator, and her left hand is raised to support her head. Arms and shoulders are bare, a thin gown or light drapery falling about them, and she wears a yellow hat trimmed with blue.

Signed at the upper right, RENOIR.

Purchased from Julius Oehme, New York, 1906.

No. 62

PLACE DE LA RÉPUBLIQUE, ROUEN: EFFET DE PLUIE

BY

CAMILLE PISSARRO

Camille Pissarro

FRENCH: 1831—

62—*PLACE DE LA RÉPUBLIQUE, ROUEN: EFFET DE PLUIE*

1850 — *Height,* 18¼ *inches; length,* 21¾ *inches* Durand-Ruel

IT is a showery day when the sunlight is still strong enough to mark shadows of cab wheels and pedestrians on the glistening pavement, and the air, while moist, is clear. In the *place* men and women with umbrellas up are walking, or standing beside kiosks. In the middle distance the river crosses the scene, gray-white with reflections of the lightly clouded sky, and its waters gently ruffled. Long black freight boats are near its farther bank, and beyond rise the gray, creamy, pinkish and brown buildings of the city, with slate-gray and red roofs; and near the bridge, which crosses at the left, is a group of flourishing green trees.

Signed at the lower left, C. PISSARRO, 1883.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1909.

No. 63

DANSEUSES: ROBES JAUNES

BY

H. G. E. DEGAS

Hilaire Germain Edgar Degas

FRENCH: 1834—

63—*DANSEUSES: ROBES JAUNES*

(Pastel)

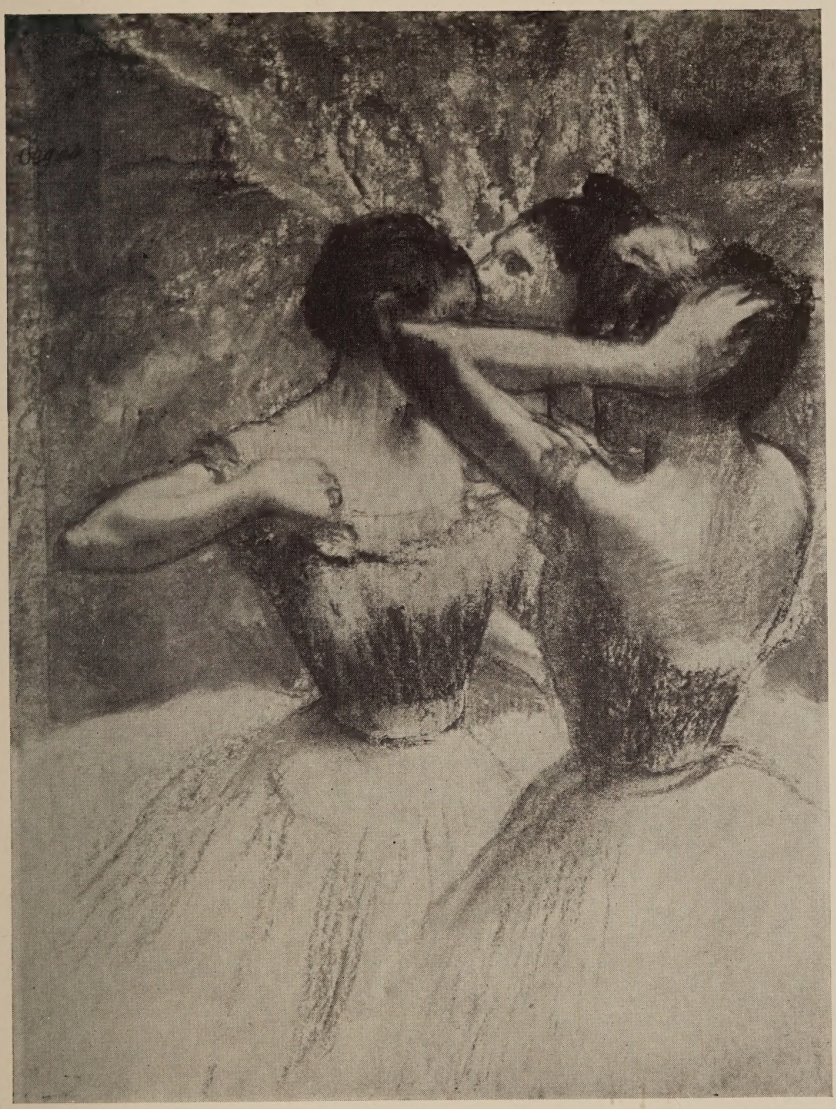
6300 ~ *Height, 24½ inches; width, 19 inches*

Durand Ruel

THREE members of the ballet are pictured, putting the final touches to their toilets. They are seen at three-quarter length, standing, grouped in intimacy of work and gossip, without the suggestion of pose. Not one is revealed in all her features, yet each is wholly expressed, with the characteristic truth, vigor and deftness of modeling of the artist. One girl is turned to the front and facing the right, a hand raised to her corsage; another in front of her, with back to the spectator, is adjusting her black hair, both hands up; the third girl is seen back of and between the other two, in profile, with an animated expression. Green skirts and purple waists contrast with a fused background of red, brown and blue.

Signed at the upper left, DEGAS.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1909.



No. 64

NOYER À VENEUX-NADON

BY

ALFRED SISLEY

Alfred Sisley

FRENCH: 1840—

64—*NOYER À VENEUX-NADON*

Height, 19½ *inches; length,* 25½ *inches*

TREES for the most part bare of leaves, with branches some of which take the lines almost of swirls in their eccentric courses, mark out boldly odd patterns against the sky. To left the sky is still bright with sunset lights, while on the right the gray of evening is setting in. In the afterglow of the sunset a man comes forward through lush green grass, from the direction of a group of cottages, the deep grass picked out with bits of color and bordered by dense flowery growths of purplish hue. He is seen near the principal tree of the composition, a walnut that has yielded its fruit. About the borders of the farmyard, or garden, slight trees, closely set, form an enclosure, with the farm buildings which extend irregularly across the background.

Signed at the lower right, SISLEY.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1907.

No. 65

HARVESTING

BY

LÉON AUGUSTIN L'HERMITTE

Léon Augustin L'Hermitte

FRENCH: 1844—

65—*HARVESTING*

(Pastel)

1900 — Otto Bernet Agent

Height, 21¾ *inches; width,* 17 *inches*

A HARVEST field, rich brown and golden yellow—yellowed where the sunshine strikes upon it—is partly reaped. In the foreground, in the delicate shadow of a cloud, a peasant woman is seated on the ground among the sheaves, a basket beside her, attending to some work of her own, and a vigorous young man has paused momentarily at his task and looks down upon her, leaning upon his scythe. In the background a pond is visible at the foot of a hill, its waters brilliant with reflections of colorful herbage and foliage, sun-illumined and relieved by grateful shade, which abound on its shores.

Signed at the lower right, L. L'HERMITTE.

Purchased from Julius Oehme, New York, 1907.

No. 66

CHERBOURG

BY

LOUIS EUGÈNE BOUDIN

Louis Eugène Boudin

FRENCH: 1824—1898

66—*CHERBOURG*

1100 "— W. W. Seaman Agent

Height, 16½ *inches; length,* 22 *inches*

THE Cherbourg roadstead appears in the picturesque effect of the busy days of sailing ships, with square riggers so thick that their masts and spars seem almost a tangle in the perspective, and fore-and-afters with sails up adding to the lively nautical composition. The background of tall hills is green with summer foliage, at their foot thickly clustered buildings showing at the left with red, green and brown tiled roofs of many shapes. The water reflects the hues of shore and of cumulus clouds that roll majestically across the sky.

Signed at the right, E. BOUDIN, '83, CHERBOURG.

From the Frederic Bonner Collection, New York, 1912.

No. 67

OCTROI D'ISSY

BY

JEAN CHARLES CAZIN

Jean Charles Cazin

FRENCH: 1840—1901

67—*OCTROI D'ISSY*

2300 "— *Height,* 18¾ *inches; length,* 24 *inches* A. F. Pillsbury

AN engaging, inviting bit of the French landscape, which happens to be at the *octroi* barrier of Issy, as a sign post at the roadside proclaims. The road, a moist gray, runs straight away from the spectator, to vanish over the crest of a low hill against a creamy-gray sky that seems resistant to a pinkish flush. At either side of the way, on the gentle incline, are green fields, beyond gray walls or dilapidated fences, and on the right, in the foreground, are a gateway and a gray wall, a pollarded tree, and the sign which announces that here one halts for the *octroi* formalities. Wild flowers with warm yellow blossoms bloom by the roadside, and the atmosphere is of that delightfully mysterious quality which leads the artist's admirers to preliminary debate as to whether it is the sunlight of late afternoon, or early moonlight, or a commingling of both—with a yale yellow orb gleaming at the disputants in the languor of the hour.

Signed at the lower left, J. C. CAZIN.

From the Julius Oehme Collection, New York, 1911.

No. 68

BAIN DE MER, TRÉPORT

BY

JEAN FRANÇOIS RAFFAËLLI

Jean François Raffaëlli

French: 1850—

68—*BAIN DE MER, TRÉPORT*

(Panel)

625.— *Height,* 21 *inches; length,* 24 *inches*

M. L. Jellinek

A misty day on the Channel, with little wind; fleecy clouds all but obscuring the blue of a summer sky; offshore a sailing ship or two, moving lazily. In the shallows within the life-lines of the bathing grounds, bathers are dipping and frolicking, their colored suits adding brightness to the scene. Along the beach are more people, and boats and the bathing tents; high above them a great bluff of the foreground gives a stretch of sober green from which to overlook the fair prospect below. Here under the tricolor less eager sojourners by the sea lean out and watch the bathers.

Signed at the lower right, J. F. Raffaëlli.

From the Tadamasa Hayashi Collection, New York, 1913.

On the back of the panel is the inscription:

"Bain de mer, Le Tréport, France.
Chez M. Raffaëlli (Jean François),
né à Paris 1850,
dans son nouvelle
atelier, de la rue de
Courcelles, 202, Paris,
Samedi, 26 Mars, 1892.
(Signed) T. Hayashi."

No. 69

LANDSCAPE

BY

GUSTAVE COURBET

Gustave Courbet

French: 1819—1877

69—*LANDSCAPE*

875.00 *Height, 20 inches; length, 23½ inches* C. Van Bosh

Sunshine falls from the left upon a field or bank in the middle distance which slopes gently to the right. Beyond the slant of light, yellowing the open field, a hillside of dense woods is deep green in shadow. On the nearer edge of the field detached trees with thick foliage, brown in the warm note of autumn, stand out against the light, a short declivity below them revealing rocky ledges of soft gray tone and banks of mossy green hue, all in transparent shadow. Below, in the foreground, the sunshine comes again, illumining a blue and silvery brook wandering between boggy, grassy borders.

Signed at the lower right, G. Courbet.

Purchased from Messrs. Hermes & Co., Frankfort, 1903.

No. 70

THE STORM

BY

JULES DUPRÉ

Jules Dupré

French: 1812—1889

70—*THE STORM*

1900 — *Height, 21½ inches; length, 25½ inches* Holland Galleries

A rocky headland projects from the right, its rugged and broken nose slanting irregularly and abruptly into a sea darkened by an ominous storm cloud. The cloud lies black and heavy, low over the ocean on the right, and behind the bluff. In front of the bluff a large working sloop has been driven upon a sand bar which puts out and crosses the middle distance. It is dotted with rocks, and a low surf is breaking on it, while on its hither side, in the foreground, is a quiet cove. Out at sea on the left some sail are careening in the breeze, and the sky over all is turbulent, with light clouds seen above those of the storm, their light reflected on the middleground bar.

Signed at the lower right, Jules Dupré.

No. 71

A PEASANT GIRL: "HALL-KESTI"

BY

ANDERS L. ZORN

Anders Leonhard Zorn

SWEDISH: 1860—

71—*A PEASANT GIRL: "HALL-KESTI"*

Height, 27 inches; width, 20½ inches.

A HANDSOME, large-eyed peasant girl, with light hair parted at the center and neatly brushed, is seated easily amid studio properties, and her interest-face is studied in a strong light. She looks directly at the spectator. Sharing interest with her personality, or her features and expression, is her rare and oddly constructed costume of white waist bedecked with red, and a green skirt, the red matched with a band about her fair hair, and a touch of orange blending the red and green at the belt line. With her curiously attractive head centering attention, the bold beauty of color emphasizes the total allure, and the whole has the charm and freshness of a work happily, rapidly and successfully accomplished. Over the young woman's shoulder is seen an unfinished portrait.

Signed at the upper right, ZORN, 1907.

Purchased at the Verein Bildender Künstler, Munich, 1908.

No. 72

JEUNE FEMME À LA TOILETTE

BY

H. CARO DELVAILLE

H. Caro Delvaille

French: Contemporary

72—*JEUNE FEMME À LA TOILETTE*

350 00

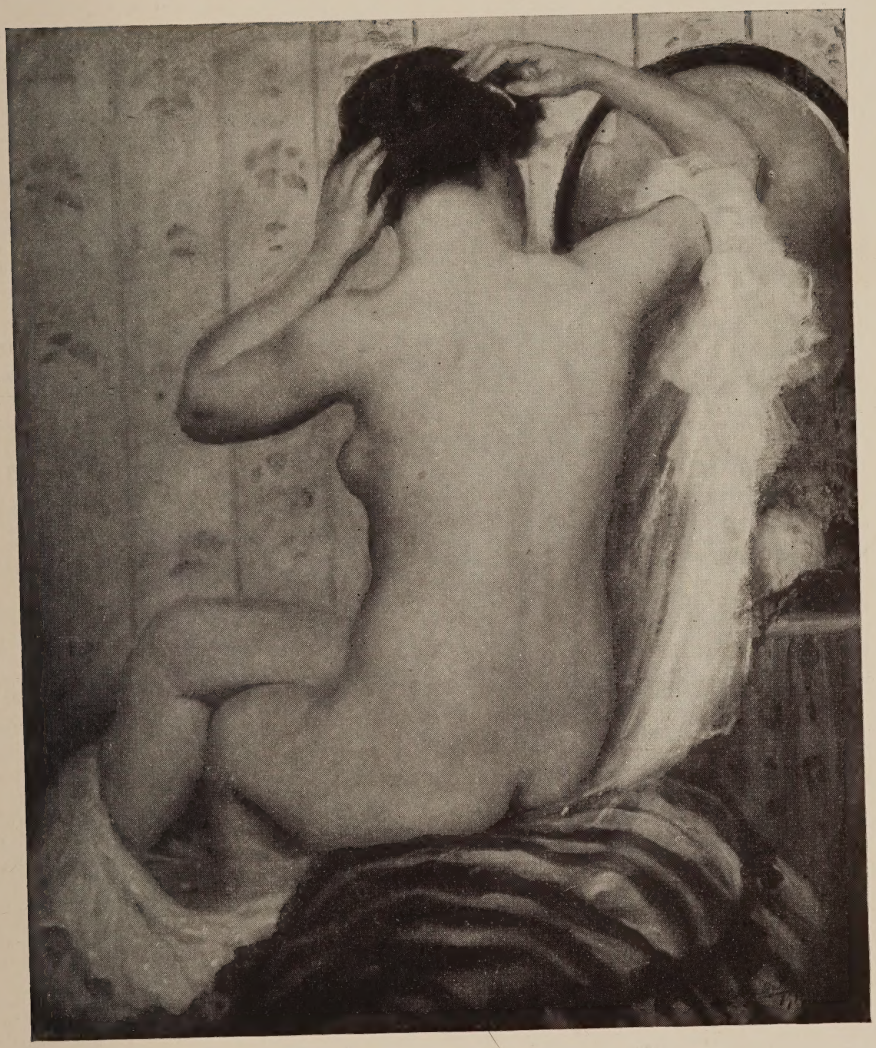
Height, 29 *inches; width,* 24 *inches*

Louis Lazard

Seated on a soft-cushioned stool at her dressing table, before an oval mirror, a young woman is putting the last touches to her coiffure, binding her dark hair with a deep-emerald ribbon. Her back is toward the spectator, with figure turned toward the left, while her head is turned to the right to look into the mirror, both hands being raised to the carefully dressed hair. She is nude, a single filmy white dressing garment dangling from one arm and clinging lightly about her crossed limbs. The wall of the room is papered in blue, green and pearl-white, and on the dresser is a vase of flowers, and a jewel box from which a coral necklace projects. A luminous atmosphere blends the manifold elusive variations in the flesh tones with the softened colors of the surroundings.

Signed at the lower right, H. Caro Delvaille, 1912.

Purchased from Fritz Gurlitt, Berlin, 1913.



No. 73

ÊTRETAT: SUNSET

BY

CLAUDE MONET

Claude Monet

FRENCH: 1840—

73—*ÊTRETAT: SUNSET*

7400 — *Height, 24 inches; length, 31¾ inches*

Durand-Ruel

BOLDLY from the left projects a huge ridge of dark bluish-gray rock, jutting into the sea in the middle distance, its back high against the clouds. Toward its seaward end, near the center of the picture, the waves have hewn a passage through it, the aperture a tall and narrow irregular arch, from a buttress of which on its outer side a monolithic pinnacle raises its point heavenward. Far off the sun is setting, a hot, vermilion orb, in dark banks of summer haze and melting strata of horizon clouds, its light lending to the broken waters varying hues of the hour. The upper sky, above the sunset haze, is shot with patches of fleeting, wind-driven clouds, yellowish-gray and white.

Signed at the lower left, CLAUDE MONET, '83.

From the William H. Fuller Collection, New York, 1903.

No. 74

FEMME À LA CHÈVRE

BY

CAMILLE PISSARRO

Camille Pissarro

FRENCH: 1831—

74—*FEMME À LA CHÈVRE*

5100 01 — *Height,* 32 *inches; width,* 25¾ *inches* Durand-Ruel

A YOUNG French peasant woman, slender but sturdy, is pictured at full length standing at the foot of a rocky mound in a broken country, facing the observer, with her eyes bent upon the ground. She is clad in a dark emerald waist and pinkish-gray skirt, and wears over all a blue hooded cape, which, tied under her chin, falls away in front, the hood framing her face and blond hair in an oval. In one hand she holds a bunch of yellow-flowered greenery, and a white, shaggy-haired goat has come up and is nibbling at it. The background of mellow-hued earth, rich grasses, weathered buildings and scraggly trees is bathed in a softened sunlight, which plays amid delicate shadows on the maiden's face.

Signed at the lower right, C. PISSARRO, '81.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1907.

No. 75

WINTER SCENE, NORWAY

BY

FRITZ THAULOW

Fritz Thaulow

NORWEGIAN: 1847—

75—*WINTER SCENE, NORWAY*

Height, 25½ *inches; length,* 32 *inches*

2100 — Thos W. S. Phillips

SNOW covers exposed hillsides, and weights outreaching branches of trees, in a twisted river valley which runs through a wooded country. Above the white, stand out the dark woods, green but cold; and detached conifers decorate the low shores of the river, rising dark and solemn out of the solid snow and occasionally supporting, still, light masses of the lesser flakes. Between the wooded banks the river takes its tortuous course, carrying half-melted snow, and breaking up its ice covering which is seen in an irregular sweep at the left. On the farther bank in the middle distance two great fires are blazing above the snow; the sky beyond shows a sunset yellow, and in the confusion of lights the river takes hues of a weird, strange green, curiously varied.

Signed at the lower left, FRITZ THAULOW.

Purchased from the artist, 1906.

No. 76

A CATHEDRAL: NORTHERN FRANCE

BY

JEAN FRANÇOIS RAFFAËLLI

Jean François Raffaëlli

FRENCH: 1850--

76—*A CATHEDRAL: NORTHERN FRANCE*

Height, 32 inches; width, 26 inches

A TALL quadrilateral tower mounts toward a blue sky veiled with grayish masses of light cloud faintly sunset-tinged. The tower is rose and gray, and pigeons fly about its top. Lower down, beyond it, a spire and church roof topped by a cross are seen over the roofs of buildings in the middle distance, which face upon a broad *place* or square occupying the foreground. They are gray and a rich cream color, with steep, red-tiled roofs, and with the great tower are in part in the sunshine, while the greater part of the square is in late afternoon shadow. All sorts of people throng the square, some of whom have not left their dogs at home, and it is altogether a busy place.

Signed at the lower right, J. F. RAFFAËLLI.

Purchased at the Verein Bildender Künstler, Munich, 1907.

No. 77

WATERLOO BRIDGE: TEMPS GRIS

BY

CLAUDE MONET

Claude Monet

FRENCH: 1840—

77—*WATERLOO BRIDGE: TEMPS GRIS*

9300 *Height, 26 inches; length, 36 inches* Mr Ralph

ON a grayish, misty or foggy day the central part of London's famous and busy bridge is seen, four of the arches being revealed, with Thames barges under or near them. The roadway is crowded with traffic, 'buses and other vehicles, and the pedestrians, all in the ceaseless motion of collective London life. In the background tall smoking chimneys rise dimly in the mist, whose grayish and violet tones are mingled with a pale, purplish rose. The moving green water below is patched with the lights of these soft atmospheric tones, while the traffic on the bridge, generally of sombre hue, is relieved in its long line by notes of a quiet red. The whole is in the characteristic atmosphere of a gray London day, with everything—line and color—softened and indefinite.

Signed at the lower right, CLAUDE MONET, 1904.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1907.

No. 78

THE BATHER

BY

ANDERS LEONHARD ZORN

Anders Leonhard Zorn

SWEDISH: 1860—

78—*THE BATHER*

Height, 39 inches; width, 27 inches

DEEP blue water ruffled in a gentle breeze comes into view from the right, in a little cove formed by smooth, slanting, gray rocks, which curve around from the background to the left foreground. Their weather-worn and surf-splashed sides reflect various soft colors, and overhanging their tops, across the background, is thick green herbage or low-bending shrubbery. In the foreground a mature young woman with yellow-golden hair creeping cautiously down the rocks, pauses at the brink and looks into the water, her last garment, a white skirt, grasped in one hand and partly hiding her limbs. Her figure is turned three-quarters from the observer, toward the right, and her rosy face is almost in profile. The sunlight, slanting low from the right, gleams from outstanding surfaces of her white flesh, and her back is relatively in shadow. Coming toward her around a protruding rock is a woman clad wholly in cardinal red.

Signed at the lower left, ZORN, '92.

Purchased from the Emily Grigsby Collection, New York, 1912.

Anders Leonhard Zorn

SWEDISH: 1860—

79—*NUDE AT THE SHORE*

+ 25.00 *Height,* 11½ *inches; length,* 39 *inches* M. L. Jellnick

CAREFULLY studied in a fascinating play of light, a female figure is observed in the partial shade of low-branching green trees at the seashore—a glimpse of pearl-gray water at the right, between a brown rocky foreground and a farther sandy shore crowned by yellow-green leafage and herbage. The figure, in the foreground left of center, is observed in back view, reclining on the right elbow, with limbs disappearing beneath an opened sun umbrella placed on the ground, on which are soft gray shadows of leafage. In the background at the left appears the reverse of a canvas on an easel; it appears to be a noontide resting hour.

Signed at the lower right, ZORN.

Purchased in London, 1911.

Émile Claus

BELGIAN: 1849—

80—*À L'OMBRE*

Height, 23½ inches; length, 36¾ inches

Two women still young, in summer attire, are seated in the shade of a huge tree at the side of a broad, winding garden path leading to a red house trimmed in green. In front of the house and in the immediate foreground the sunshine is bright, while through the center of the vista the ground is only dappled with the light as it percolates among the leaves and glints from the shoulder of the woman in blue, who is seated on the ground and turned three-quarters from the spectator. Her companion, in white, is sitting on a log or stone, her face resting on her hand and turned forward.

Signed at the lower right, ÉMILE CLAUS.

Exhibited at the Carnegie Institute, Pittsburgh, 1909.

No. 81

DRYADES

BY

RENÉ MÉNARD

René Ménard

FRENCH: 1895—

81—*DRYADES*

(Pastel)

Height, 28 *inches; length,* 35½ *inches*

Two gracile nymphs of the woods are reclining in the shade on the grassy bank of a forest pool, one extended at length upon the sward, an arm under her head and one knee raised, her white discarded drapery on the ground beside her. She seems in slumbrous reverie; while her yellow-haired companion, resting on the bank at her head, watches over her and lays an affectionate hand upon her shoulder. The slender figure of the watcher is seen in back view, her head being in profile to the left; and the folds of a brown mantle are about her limbs. Beyond the pool the woods are a wonderfully rich, warm, deep-toned red-brown, with accents of dark green.

Signed at the lower right, E. R. MÉNARD.

Purchased from Messrs. Durand-Ruel & Sons, New York, 1913.

No. 82

BEACH AT ÊTRETAT

BY

LOUIS EUGÈNE BOUDIN

Louis Eugène Boudin

FRENCH: 1824—1898

82—*BEACH AT ETRETAT*

Height, 31 *inches; length,* 43 *inches*

NUMEROUS small fishing boats are ranged alongside each other on a broad flat beach of white and gray and creamy sand, which here and there is tinged a faint green. The beach, filling the foreground, is strewn with nets, traps and other fishermen's apparatus, the boats are in soft, old colors—weathered red, brown and blue, and touched with yellow—and their sails are for the most part lying within them, folded around their unstepped masts. Beside one, two aged fishermen are at work. Out on the gently moving blue sea, touched with low white-caps, a sail or two may be seen, and projecting far out across the background are the creamy-white chalk cliffs of the coast, topped with green grass and the characteristic church.

Signed at the lower right, E. BOUDIN, '91; *and inscribed at the lower left,* ÉTRETAT.

From the J. W. Kauffmann Collection, New York, 1905.

No. 83

JOUR DE RÉGATES, MENTON

BY

ALFRED STEVENS

Alfred Stevens

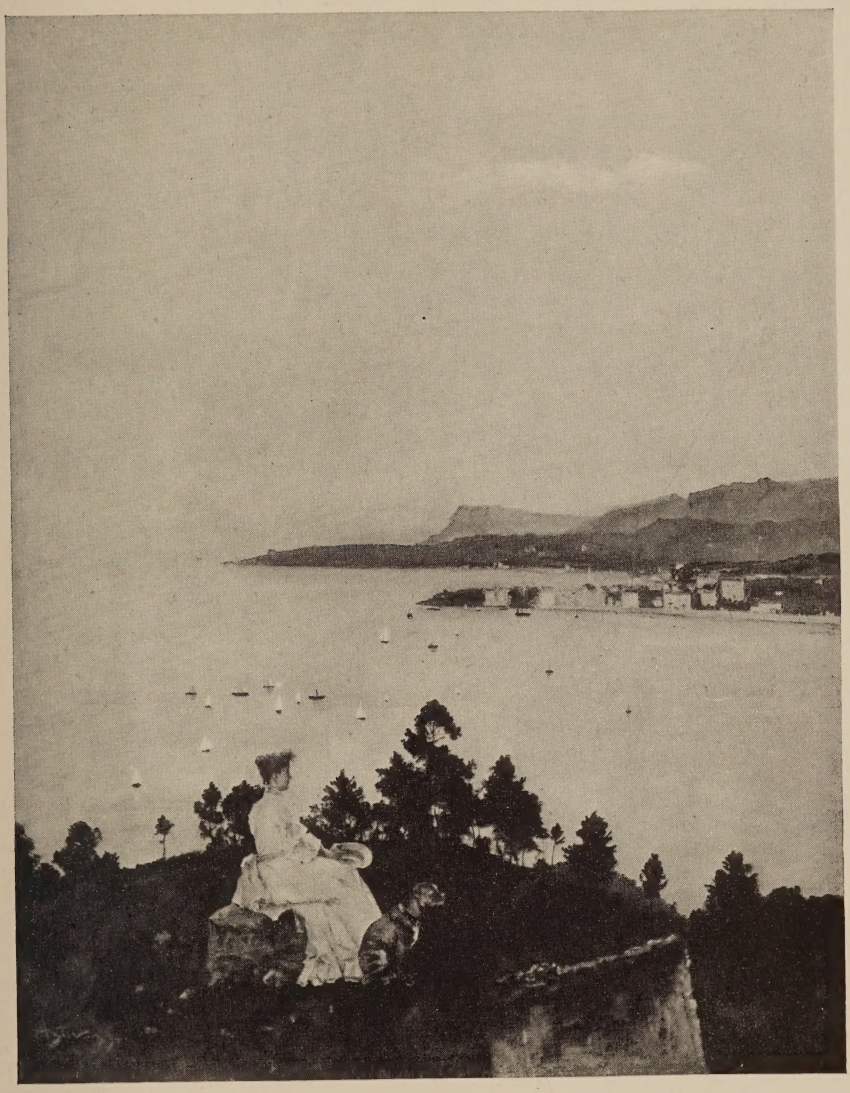
BELGIAN: 1828—1906

83—*JOUR DE RÉGATES, MENTON*

Height, 32 inches; width, 26 inches

OUT on a pale turquoise-blue sea, which afar melts into a hazy sky of greenish-turquoise hue, are seen numerous white sail over black hulls, and their reflections in the water of a listless bay. On a promontory in the foreground a blond woman in white, with a pink sash, is seated on a blue-gray rock, her dog beside her. She is looking out over the scene, and across the bay to the group of city buildings occupying a point in the middle distance. Far away are green hills, and mountains obscured in a violet haze.

Signed at the lower left, A. STEVENS, MENTON, '04; *and on the back the artist has inscribed the title, with the date,* APRIL, 1894, *and the point of view from which he worked.*



No. 84

HEATH GROUSE OUT IN THE FROST

BY

BRUNO ANDREAS LILJEFORS

Bruno Andreas Liljefors

SWEDISH: 1860—

84—*HEATH GROUSE OUT IN THE FROST*

Height, 85½ *inches; width,* 41 *inches*

PERCHED in the top and upper branches of thick bushes are several of the heath grouse, seemingly not at all uncomfortable in the cold, but quite content. One is a warm reddish-brown, one a darker brown, and two are black, and the foliage ground against which they are seen is of a pinkish hue, under a cold greenish-blue sky.

Signed at the lower right, BRUNO LILJEFORS, 1893.

Purchased from Fritz Gurlitt, Berlin, 1907.

SECOND EVENING'S SALE

WEDNESDAY, JANUARY 19, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT EIGHT O'CLOCK

MODERN DUTCH MASTERS

J. H. van Mastenbroek

DUTCH: CONTEMPORARY

85—*IN HOLLAND*

(Water Color)

125.— *Height, 8½ inches; length, 10 inches* Josephsohn

LATE afternoon lights, reflected from yellowish-white clouds near the horizon, below rolling masses of purplish-gray clouds, gleam on the waters of a river or canal running straight back from the foreground to a lock. On either bank are trees and houses, and snow covers lightly the roofs, and also the decks of boats lying against the right bank of the stream.

Signed at the lower right, J. H. v. MASTENBROECK, 1905.

Purchased of Boussod, Valadon & Co., The Hague, 1905.

Hendrick Valkenburg

DUTCH: 1826—1896

86—*GARDEN SCENE*

(Water Color)

120 "— *Height,* 13½ *inches; length,* 19½ *inches*

C. C. Lanforth

IN a green garden beyond a muddy-gray foreground a peasant in blue and brown is digging, with a measure and a bushel basket beside him. Beyond him a broad thatched cottage almost fills the background, some trees rising over it before a blue sky.

Signed at the lower right, HEEZE, '85, H. VALKENBURG.

J. H. van Mastenbroek

DUTCH: CONTEMPORARY

87—*SUMMER AFTERNOON IN ROTTERDAM*

(Water Color)

130 "— *Height,* 10 *inches; length,* 14 *inches*

L. Van Bosch

LONG shadows cast across a gray roadway—shadows of trees, and of carts and men attending them—tell that the sun is setting, off to the left. The road runs back along a green canal, and brown, gray and rose-hued buildings line the banks. The summer sky is hazy blue aloft, and lower down is filled with soft, fleecy white clouds.

Signed at the lower right, J. H. v. MASTENBROEK, 1905.

Purchased from Messrs. Boussod, Valadon & Co., The Hague, 1905.

Jean Berthold Jongkind

DUTCH: 1819—1891

88—*MARINE*

1100 — *Height, 9½ inches; length, 12¾ inches* D. Charles

ON the left in the middle distance appear indefinite features of a seaport town, the shoreline projected into the distance. In the water before it are several sailing vessels, some out in the stream, some against the shore. There is little air stirring, and while some canvas is up there is little movement, and one boat is being worked by sweeps. In the foreground are men in small-boats. A pale blue sky is spread with white clouds and the water is lightly dappled with reflections.

Signed at the lower right, JONGKIND, 1866.

Purchased from Mr. William Chase, N.A., New York, 1910.

Willem Maris

DUTCH: 1844—

89—*DUCKS*

(Water Color)

1000 "— *Height,* 12 *inches; length,* 19¼ *inches*

M. Knoedler & Co.

VARYING greens of grass and overhanging foliage, in sunlight and shadow at the border of a pond, are reflected with delicate gradations, intermingled with reflections of unseen gray clouds and blue sky, on the gently agitated surface of the water. Near the foreground an old white duck, head stretched forward, is swimming toward the shadows, a slant of sunshine illumining her broad back, and a brood of pale-golden fuzzy ducklings are paddling after.

Signed at the lower left, WILLEM MARIS.

Purchased from Frank, Buffa & Zonen, Amsterdam, 1907.

Anton Mauve

DUTCH: 1838—1888

90—*BLEACHING*

(Water Color)

1700 — *Height,* 14 *inches; length,* 10 *inches* W. Charles

IN the corner of a field of soft pale green grass, like that of the sand dunes by the seaside, a peasant woman in white waist, cap and apron, and dark skirt, is hanging out white linen to dry on a line, while other pieces are bleaching on the grass beside her blue tub. Beyond her on the left a bunch of short and taller green trees at the corner of a low and open wood relieve with the delicate play of light and shadow in their foliage a gray sunlit sky.

Signed at the lower right, A. MAUVE.

Purchased from Messrs. Boussod, Valadon & Co., The Hague, 1907.

H. van de Sande-Bakhuysen

DUTCH: 1795—1860

91—*LANDSCAPE: LEADING HOME THE COW*

(Water Color)

Height, 19 inches; width, 15¼ inches

BRILLIANT sunshine illumines a flat landscape of green meadows, characteristic of the Low Countries, and light clouds float in a pale blue sky. A broad irregular road rambles along the edge of the meadows, leading from the foreground and winding to the left in the middle distance about the corner of a wood which throws its shadow forward. In the road a woman in a white jacket and brown skirt is leading a white cow.

Signed at the lower left, SANDE-BAKHUYSEN.

Jozef Israels

DUTCH: 1824—1911

91A—*ALONE*

(Water Color)

Height, 18 *inches; width,* 13 *inches*

A HUMBLE Dutch interior painted in the characteristic manner of the master. Seated in a rush-bottomed chair, an old woman leans forward and extends her hands toward a fire burning on the hearth. On the wall hangs an old Dutch clock. The prevailing colors are brown and gray.

Signed at the lower left, JOZEF ISRAELS.

Théophile de Bock

DUTCH: 1850—1904

92—*LANDSCAPE AT TWILIGHT*

(Water Color)

Height, 13½ *inches; length,* 19¼ *inches*

AT the right of a pool of water in the foreground some silver birch trees rise, bending over the pond and outlined against a background of green woodland. The figure of a woman is seen, walking through the meadow, the meadow being starred with flowers; to the left a single tree stands forth. It is the evening hour and the sky is filled with primrose light.

Signed at the lower right, THÉOPHILE DE BOCK.

From the Cottier Collection, New York, 1909.

Jacob Maris

DUTCH: 1837—

93—*THE YOUNG ARTIST*

(Water Color)

Height, 17½ *inches; length,* 19½ *inches*

2500.— M. Knoedler & Co.

OBSERVED in a softened light, which falls full upon his head and face and upon the work before him, a small boy with a luxuriant growth of light brown hair, which hangs about his collar and shoulders, is busily engaged at painting in water color. He faces the right and is seen in profile. He is seated on a blue-cushioned stool and leaning over a broad table on which a large white book of pictures for him to fill in with color is spread open, his color box resting on top of it. The background is a partly darkened interior in neutral tones of brown and bluish-green.

Signed at the lower right, J. MARIS.

Purchased from Messrs. Boussod, Valadon & Co., The Hague, 1907.

Jan van Essen

DUTCH: 1854—

94—*LANDSCAPE*

(Water Color)

Height, 14 *inches; length,* 22 *inches*

ON the right in the middle distance a grove of brown and partly bare trees stands on the crest of a low hill, giving an autumn silhouette against a light gray sky. On the left, opposite, is an all but barren knoll. Threading an irregular way up rising land between them is a road from the foreground leading to a solitary red-roofed building, and a woman in dark garb and white cap is coming slowly down it.

Signed at the lower left, JAN VAN ESSEN.

Purchased from Messrs. Boussod, Valadon & Co., The Hague.

J. H. van Mastenbroek

DUTCH: CONTEMPORARY

95—*HARBOR OF ROTTERDAM*

(Water Color)

250 ~ *Height, 20 inches; length, 29 inches* Alfred Ran

WHARVES in the background come into view on the left, and small buildings. Across the rest of the picture the wharves are obscured by part of a huge freight steamship which is tied up alongside, projected into view from the right. She is unloading into canal barges and harbor boats which crowd up against her in the foreground. Men are busy about the decks and clouds of steam curl about. The sluggish but moving water is filled with reflections of soft colors.

Signed at the lower left, J. H. v. MASTENBROEK, 1904.

Purchased from Messrs. Boussod, Valadon & Co., The Hague, 1905.

Hendrik Willem Mesdag

DUTCH: 1831—

96—*MARINE*

Height, 30½ inches; width, 19¼ inches

A FLEET of fishing boats is shown under a clouded sky on a windy day. They are of heavy type, and after the European fashion have colored canvas as well as white—warm red-browns and soft yellows. They are in moderately rough shallow water, dark under the lowering sky, and the wash of the waves is brightened intermittently with reflections of the lighter clouds. The nearer boats can be seen dragging their nets down the wind, their canvas flapping, and men are on the decks, and others are wading in the shallows, line in hand.

Signed at the lower left, H. W. MESDAG.

Purchased at the Münchener Künstler Genossenschaft, Munich, 1903.

Mme. S. Mesdag van Houten

DUTCH: CONTEMPORARY

97—*IN GELDERLAND*

(Water Color)

Height, 24 inches; length, 32 inches

THE spectator is looking upon sheepfold, farmyard and humble cottages at once, in a low, flat country. The atmosphere is moist, the day is gray and drawing to an end, and a couple of young peasants are driving to the fold a flock of gray sheep. The sheep approach between the irregularly grouped thatched buildings, taking a last nibble at the grass before entering the sheepcote, and wandering chickens are pecking at the ground around them.

Signed at the lower left, S. MESDAG VAN HOUTEN.

Purchased at the St. Louis Exposition, Holland Fine Art Department, 1904.

ENGLISH, SCOTCH AND CONTEMPORANEOUS ARTISTS

A. E. John

SCOTCH: CONTEMPORARY

98—*GIRL ON WELSH MOUNTAIN*

Height, 17¾ *inches; width,* 14¾ *inches*

THE mountain is broad of flank, and rugged, and its top is high in the left of the picture, the rocky sides sloping to right and forward. The sky above is violet-gray and a light turquoise. About the top of the mountain dark drown notes appear, while lower down the purplish-brown rocks interrupt a soft carpet of green. In the foreground, against the rocks, a woman of severe type, in an emerald-green dress and with a pink mantle about shoulder and arms, pauses in solitary reflection with eyes bent upon the ground.

Signed at the lower right, JOHN.

Purchased from Charles Chenil & Co., Ltd., London, 1914.

John Lavery, A.R.A.

ENGLISH: 1856—

99—*AFTERNOON IN THE WOODS, TANGIERS*

Height, 25 *inches; length,* 30 *inches*

IN the interior of an open wood, rich green in partial shadow and brightened by flashes of sunshine which touch tree trunks and grass, a woman in brown is seated with her book at the foot of a tall tree. A little girl in red stands near her. Beyond the wood the land falls away in glowing sunlight to a deep blue sea, and across the water a mountainous coast looms vaguely in a soft purplish-brown.

Signed at the lower right, J. LAVERY.

Purchased from C. W. Kraushaar, 1912.

Robert Gregory

ENGLISH: CONTEMPORARY

100—*LANDSCAPE*

Height, 24 inches; length, 36 inches

BROWN, twisted trunks of pine trees rise at either side of the immediate foreground, from among green grass and sandstone rocks, all in partial shadow. In the middleground, thatched cottages and farm buildings placed close together are seen on two sides of a sunny green field, which lies along the border of blue water, and beyond the water are distant hills. In a cottage doorway a figure is seen.

Signed at the lower right, R. GREGORY, 1914.

Purchased from Chas. Chenil & Co., Ltd., London, 1914.

George Sauter

ENGLISH: 1866—

101—*FROST AND FOG*

Height, 24½ inches; length, 32 inches

FROM an eminence not included in the picture the spectator looks over and through the tops of trees, which retain their light, feathery foliage, to a curving road on which a team and wagon are moving, and on, across a depression, to sundry buildings of a city—the whole seen vaguely, through misty, frosty air under a dull, fog-ridden sky.

Signed at the lower right, G. SAUTER, 1907.

Exhibition Secession, Berlin.

No. 102

VENICE

BY

FRANK BRANGWYN, A.R.A.

Frank Brangwyn, A.R.A.

ENGLISH: CONTEMPORARY

102—*VENICE*

Height, 37¾ *inches; length,* 39½ *inches*

A HEAVY sailing vessel of the old type, observed bow on and close at hand, is lying at a quay, her huge bowsprit mounting high overhead and a rich brown lateen sail partly hoisted behind it. Beyond her are other vessels, with rich red and brown canvas hanging idly from the yards, and along the shore are pink and gray Venetian walls. The agitated water is deep blue, splashed by sunshine a light green. Aboard the sailing vessels and in various market boats plying about, figures are numerous, and a goodly company are to be seen on the neighboring quay.

Signed at the lower right, F. BRANGWYN, 1910.

Purchased from Mr. C. L. Hinds, London, 1910.

No. 103

LANDSCAPE

BY

GROSVENOR THOMAS

Grosvenor Thomas

AUSTRALIAN: 1856—

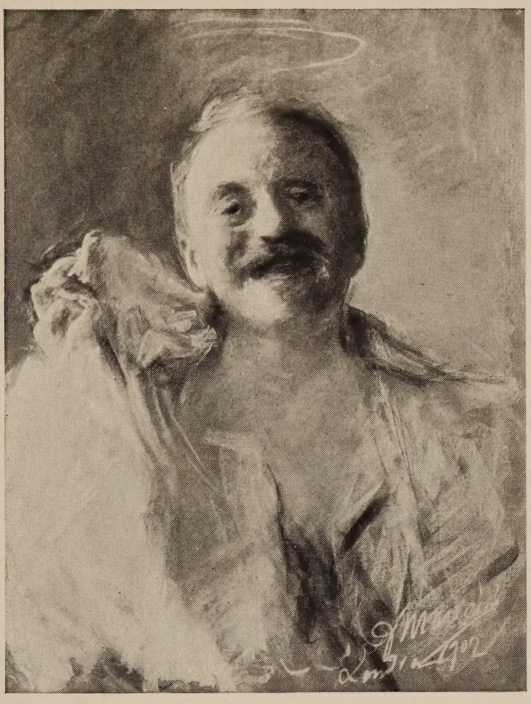
103—*LANDSCAPE*

700.00 *Height, 28 inches; length, 36 inches* C. Wm Beach

IN soft, liquid colors of rare delicacy and silvery brilliance, an ancient mill, well kept up, and its pond and surrounding landscape, are pictured in a manner suggestive, in the feathery foliage and leaf-spots, of Corot. A foreground of fuzzy grass, pale green, melts into the water of the pond, which fills the middle distance, its surface sparkling with reflections of the soft-toned old mill and a pale turquoise sky screened by clouds of fluffy white. A peasant woman with a white cap is walking in a path along the water toward a gabled cottage, and beyond her, between two pollarded willow trees, a punt is drawn up to the low bank.

Signed at the lower right, GROSVENOR THOMAS.

Purchased from Theo. C. Noe, New York, 1906.



Francesco Giovanni Mancini

ITALIAN: 1829—

104—*PROF. M. WITH HALO*

(Water Color and Pastel)

750 ℓ *Height, 24½ inches; width, 18½ inches* Detroit Museum of Art

AN intimate and cheerful head and shoulders portrait of a middle-aged man. A loose robe falling about his shoulders is open at the throat, and the professor holds up in his right hand a bunch of soft white cloth or a towel. He faces the spectator, and over his head, a free stroke or two, seemingly more or less fortuitous, have given him a halo.

Signed at the lower right, F. MANCINI, 1902.

Purchased at the Goupil Gallery, London, 1910.

Carl Fredrik Emanuel Larsen

DANISH: 1823—1859

105—*GIRL READING*

(Water Color)

225.00 *Height, 20½ inches; length, 28½ inches* Seymour Rosedale

IN a strong, brilliant light, a young girl in a loose black frock trimmed with yellow and green is kneeling on a chair with her body extended over a long high table that is covered with a variety of books, catalogues and magazines. She is in profile to the right, head in hands and resting on her elbows, and is absorbed in reading. Across the background green plants line a window ledge.

Signed at the lower right, C. L., 1908.

Purchased at the Verein Bildender Künstler, Munich, 1908.

No. 107

WATER JOY

BY

JOAQUIN SOROLLA Y BASTIDA

Joaquin Sorolla y Bastida

SPANISH: 1865—

107—*WATER JOY*

2300 — *Height, 32 inches; length, 41½ inches* M. Knoedler & Co.

WATER joy here is the children's joy at the seaside, a favorite theme of Sorolla. Several happy little youngsters in a state of nature—one jamming a broad-brimmed straw hat over his head—are scampering down the sands and into the shallows of spent waves, on their way to the real surf which splashes white beyond them. Behind them come two little girls in pink one-piece garments, and out in the surf other bathers are seen in suits of different colors. Outside the breakers boats are sailing in a fresh breeze. The scene is bathed in sunshine, and the play of light and reflections on sand and water and glistening flesh yield color and atmosphere of variety and charm, with the painter's interest centered in the lithe, active, nude bodies of the children.

Signed at the lower right, J. SOROLLA Y BASTIDA, VALENCIA, 1908.

Purchased at the Hispanic Society of America, New York, 1909.

GERMAN, SWISS AND AUSTRIAN ARTISTS

Gotthard Kuehl

GERMAN: 1851—1914

108—*VIEW THROUGH A WINDOW*

(Panel)

130 — *Height, 9¼ inches; width, 5¾ inches*

W. Charles

IN the corner of a room paneled in a reddish wood, with a gray floor, an opened French window looks out upon a landscape ending in indeterminate low hills. Near by, under the window, are the brown, yellow and reddish roofs and high gables of a village.

Signed at the lower left, KUEHL.

Purchased at the galleries of Oscar Hermes, Munich, 1913.

Karl Franz Eduard von Gebhardt

GERMAN: 1838—

109—*HEAD OF A YOUNG WOMAN*

Height, 15 *inches; width,* 13 *inches*

HEAD and shoulders portrait of a brown-haired young woman of serious face, and sad, grayish-blue eyes, who is facing the right, three-quarters front, and looking steadily in front of her. Her complexion is that of the worker out of doors, and she wears a loose grayish waist or jacket, edged with dark brown.

Signed at the lower right, E. v. GEBHARDT.

Purchased from Messrs. Hermes & Co., Frankfort, 1906.

Ernst Adolph Meissner

GERMAN: 1837—

110—*RAM'S HEAD*

Height, 11¼ *inches; width,* 10¼ *inches*

THE head of a proud, sedate, curly-horned ram, projected from the left and seen against a background of soft yellowish-green. Fleece and horns are an unctuous brown, and a ray of sunlight brightens his gray-white and pink nose.

Signed at the upper right, ERNST MEISSNER, MÜNCHEN.

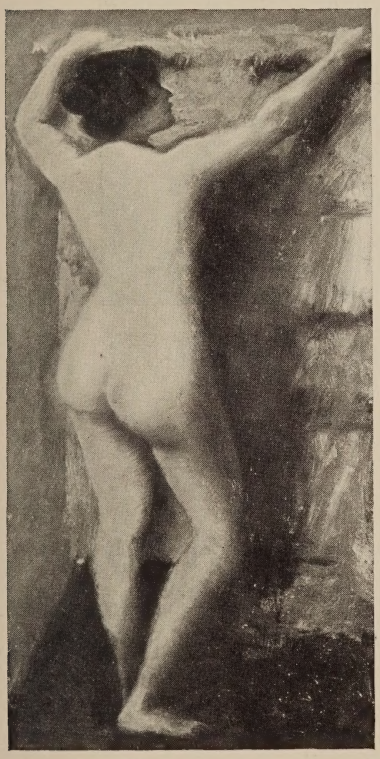
Albert von Keller

Swiss: 1844—

111—*NUDE*

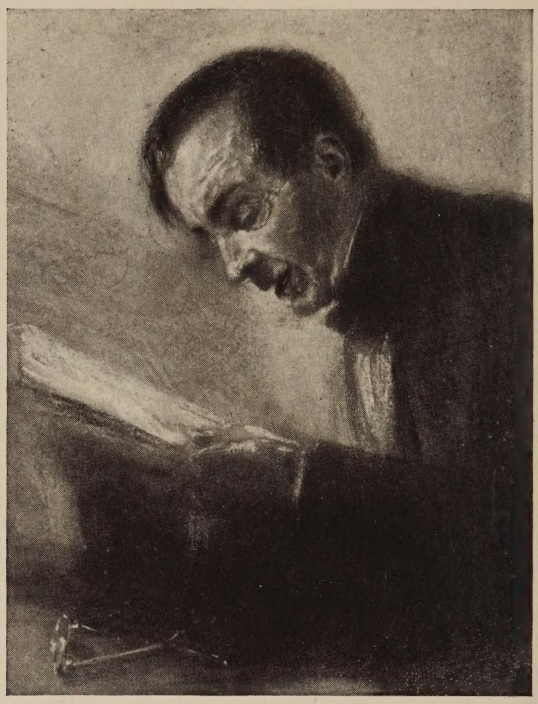
(Panel)

Height, 15¾ inches; width, 7¾ inches



Standing, full-length figure of a tall and handsome young woman with slender waist and broad back, seen against a pink hanging mat. She is nude, and stands with back to the observer, her figure turned very slightly to the right and her face seen in profile; and her arms are extended to the top of the mat above her head. A strong light plays upon the pliant trunk, while the lower limbs and the clean-cut features are in transparent shadow.

Signed at the lower right, Albert Keller.



Adolf von Menzel

GERMAN: 1815—1905

112—*MAN READING*

(Gouache)

700.— *Height,* 11 *inches; width,* 8½ *inches.* Joseph Stransky

HALF-LENGTH portrait of a man of middle age, leaning over a table, reading. He faces the left and is seen a little more than in profile, his arms resting on the table and holding up a long white book. His long bowed gold spectacles lie beside him, light striking them and his ruddy face. He wears a brown coat with broad lapels and a white stock.

Signed at the lower right, AM (*in monogram*), '86.

Purchased from Messrs. Hermes & Co., Frankfort, 1907.

Across the picture, in front of the head, is written *Erinnerung* —"In remembrance."

Paul René Reinicke

GERMAN: 1860—

113—*CATHEDRAL IN SEEFELD*

(Water Color)

Height, 14 *inches; width,* 11¾ *inches*

375 Miss R.H. Lorenz Agent

AT an elaborate wrought-iron screen protecting a gilded altar, ablaze with color and light, which enters from a stained glass window on the right, are half a dozen worshippers, standing, seated or kneeling. They are in the dress of humble folk; one woman carries a bouquet. On the grayish-pink cathedral walls are numerous sacred pictures.

Signed at bottom, to left of center, RENÉ REINICKE, M'CHEN, '06.

Purchased at Münchener Künstler Genossenschaft, Munich, 1907.

Hans von Bartels

GERMAN: 1856—

114—*ON THE WAY TO MARKET*

(Water Color)

275.00 *Height,* 13 *inches; length,* 18 *inches* O. C. Seyforth

IN a heavy market boat a pretty and buxom peasant girl is beheld seated in the bow, facing the spectator, while a sturdy man followed by his faithful dog tows the boat away by a line attached to a fixed projecting oar. The boat is in a canal bordered by luxuriant herbage and rolling dunes, and its water is brilliant with color reflections. The girl, dreamily pensive and with a listless smile, in a pretty costume and characteristic headdress is seated amongst a wealth of shining brass milk cans and other receptacles, with a red neckyoke and new white *sabots* lying at one side.

Signed at the lower left, HANS BARTELS.

Purchased from D. Heinemann, Munich, 1907.

Otto Piltz

GERMAN: 1846—

115—*OLD WOMAN DRINKING COFFEE*

(Panel)

Height, 10 *inches; width,* 8 *inches*

AN aged woman, heavy but shrunken and bent, is seated on a low wooden bench against a dark and shadowed background, facing the daylight. She is dressed in black, with a coarse white cap, and holds on one knee a deep coffee cup, while with the other hand she raises to her lips a large saucer of the steaming coffee, over which she is blowing, to cool it some.

Signed at the upper right, O. PILTZ.

From the D. W. Powers Collection, New York, 1899.

Mihály de Munkácsy

HUNGARIAN: 1846—1900

116—*STUDY OF A HEAD*

(Panel)

3800 — *Height,* 13 *inches; width,* 10 *inches* — F. Klemberger

THE head is the study of type and expression for the principal figure in the large picture, "The Last Moments of a Condemned Man," which was probably the *chef d'œuvre* of this artist. The panel is a head and shoulders portrait of a sharp-featured, vigorous man, facing directly to the front and looking downward with hard, concentrated gaze, his brows knit. His single rough garment may be a well-worn sheepskin, with the fleece inward. Dark background.

Signed at the lower right, M. DE MUNKÁCSY.

Purchased from F. A. Ackerman, Munich, 1890.

From the J. W. Kauffmann Collection, New York, 1905.

Max Liebermann

GERMAN: 1849—

117—*POLOSPIEL*

(Panel)

1250 ℔ *Height,* 11¾ *inches; length,* 18½ *inches*

Jos. Stransky

THE artist has depicted in a bold and sketchy way, with a free swing, his impressions of a game of polo on a light green field bordered by dark green woods. The players and their mounts are in active motion, the players in white and red uniforms, the ponies brown, white, black and bay or sorrel; and the leading players with arms and sticks extended are manœuvring about the ball. The day is sunny under a light gray sky.

Signed at the lower right, M. LIEBERMANN.

Purchased from Paul Cassirer, Berlin, 1908.

Edmund Harburger

GERMAN: 1846—

118—*A DIVINE DRINK*

(Panel)

150 ~ *Height,* 13 *inches; length,* 16½ *inches* Gustave L. Berg

HEAD and shoulders presentation of a heavy-necked, bald-headed man of German type, a fringe of gray hair circling the lower part of his head, who clearly has enjoyed the good things of life and is observed in the act of continuing to do so. A chaplet of leaves hung on his head, he raises to welcoming lips a white shell cup, which he holds up in both hands as he takes a long, well considered and relished drink. He is loosely robed in white.

Signed at the lower right, E. H.

Purchased at the Münchener Künstler Genossenschaft, Munich, 1907.

Prof. Hans Looschen

GERMAN: 1859—

119—*DIE BLAUE UHR*

110 ~ *Height,* 16¼ *inches; width,* 14 *inches* H. E. Stokes

A PORCELAIN clock of glowing blue, with trimmings of gold and white and panels of flowers, stands upon a mahogany colored base in front of a mass of ribbons and flowers. Beside it, on a table, a black-haired little Japanese doll dressed in gay colors is leaning with her head against it.

Signed at the lower right, HANS LOOSCHEN.

Exhibited at the Exhibition of Modern German Art at the Metropolitan Museum of Art, New York, 1908-09.

Ludwig von Hofmann

GERMAN: 1861—

120—*NUDE IN OPEN AIR*

(Pastel)

Height, 17 *inches; width,* 17 *inches*

THE artist presents a carefully drawn and modeled nude figure of a young woman, against a background partly in neutral gray and in part highly colored, showing warm yellow, vermilion reds, and various blues and intermingled greens. She is seated on the green of a rich sward, turned toward the left, with left foot doubled under and right knee raised, and her face is turned from view. Much is made of the effect of full daylight in the open upon the supple flesh, and the contrast of rose hues with the green.

Signed at the lower right, L. v. HOFMANN.

Purchased from the artist, 1910.

Carl Hollman

GERMAN: CONTEMPORARY

121—*SURPRISED*

Height, 17 *inches; width,* 11½ *inches*

A FANTASTIC conception in which a bacchante and a satyr figure in a composition of rich color. The nymph, with eager roving eye and far-flying red hair, is within the satyr's grasp, and his swarthy body is seen beyond her flowing crimson robe.

Signed at the lower right, CARL HOLLMAN.

Purchased at the International Art Exhibition, Munich, 1902.

Johann Sperl

German: 1840—

122—*MOUNTAIN LANDSCAPE*

(Water Color)

280 ″ *Height,* 19 *inches; width,* 14 *inches*

Maurice Denhof

Far in the distance the snow-capped peaks of a great mountain range rise high under a mixed sky of gray and white clouds with glimpses of blue. Nearer by, the lesser summits are a deep blue, while the flanks cradle small snow masses. Below, at the foot of the range, the red roofs of a village appear in the middle distance, and a gray brook comes forward through green meadows and vanishes in the right foreground, where it makes a bend about a pollard willow.

Signed at the lower right, J. Sperl, '96.

Purchased from Fritz Gurlitt, Berlin, 1906.

Angelo Jank

German: 1868—

123—*HORSE RACE*

Height, 14½ *inches; length,* 19¾ *inches*

300 ″ C. F. Albert

It is a race on the turf, and four horses are coming down the green pretty well bunched, their jockies in yellow, orange and blue. In the foreground a thin line of spectators are looking on over the rail, and beyond the turf track the crowd of spectators are indicated in front of a background of green hills or woods.

Signed at the lower right, A. Jank.

Purchased from Joseph Franz Brakl, Berlin, 1913.

E. L. Ostermayer

GERMAN: CONTEMPORARY

124—*THE ORIENTAL MUSICIAN*

(Pastel)

Height, 19¾ *inches; width,* 11¾ *inches*

A BLACK-BEARDED dark-faced man in a yellow jacket and loose, dark, baggy trousers and a festively colored turban, stands in the middle of an unpaved Oriental street, playing—or at an interval in playing — a stringed instrument on the order of the sarinda. In front of bazaars which line the street in the background, a turbaned company of small merchants and idlers appear as pleased as the musician himself with what he has been playing.

Signed at the lower left, E. L. OSTERMAYER.

Gotthard Kuehl

GERMAN: 1851—1914

125—*SALON ECKE*

Height, 21 *inches; width,* 15½ *inches*

IN the corner of a salon the sculptured bust of a woman looks out from a tall pedestal over comfortable settees upholstered in red, with harmonious cushions, and over a round mahogany table which supports, on a green coverlet, a jardinière of rich yellow, holding an expansive bouquet of delicate blossoms. Paintings and elaborately framed mirrors are among the further adornments of an interior abounding in color.

Signed at the lower left, GOTTHARD KUEHL.

Verein Bildender Künstler, Munich, 1907.

Franz von Stuck

GERMAN: 1863—

126—*TEASING*

Height, 18½ *inches; length,* 19½ *inches*

950 — C. Du Bosch

THE scene is the border of an ancient wood, and the green of the low-hanging foliage and of the moss on the trunk of a huge tree near the center is of a beautifully rich and luscious quality, while the ground around is dappled with patches of golden sunlight percolating through the leafage. The sinewy figure of a satyr is back to the spectator, as, standing astride a root of the big tree, he seeks to divine which side to go to get the golden-haired nymph whose provocatively smiling face peeks out from the opposite side.

Signed at the lower right, FRANZ STUCK, MÜNCHEN.

Reproduced in the volume on Stuck by Otto Julius Bierbaum, in the "Künstlers Monographien."

Purchased from D. Heinemann, Munich, 1909.

Arthur Kampf

GERMAN: 1864—

127—*SPANISH DANCER*

Height, 17¼ *inches; width,* 13½ *inches*

Full-length figure of a young woman of one of the Spanish types, engaged in a characteristic dance. She has emerged into view from the right, with a swinging step, and at the moment is balanced on her left foot, the other being raised lightly before her, while with left hand on her hip and the right hand raised gaily to her light, broad-brimmed hat, she flings a glance back over her shoulder. She is dressed in flame-color and white, and has a red bow in her dark hair.

Signed at the lower right, A. KAMPF.

Purchased from the artist, Berlin, 1906.

Felix Prosper Eugen Bracht

GERMAN: 1842—

128—*LANDSCAPE*

325.00 Alfred Rau

Height, 18 *inches; length,* 20¼ *inches*

WOODS yellow and brown in autumn coloring, before their leaves have begun to drop, fill the greater part of the picture, extending back from the left foreground toward the right until only a glimpse of sunset sky is visible. At their base a river reflects their shadow, and two people in a boat are fishing.

Signed at the lower right, EUGEN BRACHT.

From the International Art Exhibition, Berlin, 1900.

Prof. Max Klinger

GERMAN: 1857—

129—*LANDSCAPE*

210.00 Paul Straus

Height, 19¾ *inches; width,* 19 *inches*

BENEATH a sloping, irregular bank are white-capped blue waves, and rolling waters reflecting many colors. The bank, which rises out of the picture, is pale sand-color and rich, fresh green, and at its foot are russet boulders.

Signed at the upper left, M. K.

Purchased from Fritz Gurlitt, Berlin, 1908.

Gustav Schönleber

GERMAN: 1851—

130—*COLMAR LANDSCAPE*

Height, 18 *inches; length,* 21 *inches*

ANCIENT houses line the bank of a stream, their mass entering the picture at the left and receding until in the distance the last building is overtopped by two green poplar trees. Gray and yellow walls and high-gabled brown roofs, mellowed by time and weather, give the note of charm to the prospect, and mottle the water with their shadows. Ducks swim in the stream, and an old woman stoops to dip into it some cloths.

Signed at the lower left, G. SCHÖNLEBER, 1881.

Purchased at the Grosse Berliner Kunstausstellung, Berlin, 1906.

Prof. Max Klinger

GERMAN: 1857—

131—*LANDSCAPE*

Height, 20½ *inches; width,* 18½ *inches*

TREES on the farther slope of a hilly field project their tops above the crest, and one tree rises out of the picture. Below the field is a broad blue stream, with white-capped waves; iron-red and spotted rocks, rising out of it in huge ledges, fill the foreground.

Signed at the lower right, M. K.

Purchased from Fritz Gurlitt, Berlin, 1908.

Prof. Rudolf Schramm-Zittau

GERMAN: 1874—

132—*DUCKS*

(Panel)

360.00 *Height,* 13¾ *inches; length,* 23½ *inches*

M. L. Selmick

DUCKS are having a fine time hunting their food on land and in water, and their spots of color add engaging notes to a homely, sunshiny country landscape. Orchard trees beyond a rickety picket fence project their branches to the right across the fence and over a narrow stream that runs along at its foot. Here the ducks are just waddling in or swimming, and golden sunshine and cool shadows make the landscape live.

Signed at the upper left, RUDOLF SCHRAMM-ZITTAU.

Purchased at the German Art Exhibition, New York, 1907.

Ernst Oppler

GERMAN: 1867—

133—*TENNIS TOURNEY AT OSTEND*

Height, 18 *inches; length,* 21½ *inches*

DEEP, broad sand dunes form a slightly rolling sky line high across the background, beyond which the observer feels the presence of the ocean beneath a soft gray sky traced with white clouds. In front of the dunes tennis courts are laid out, and fenced in with high protective nettings, and a gaily dressed company of summer sojourners at the famous resort are gathered on all sides watching the contestants in a game.

Signed at the lower right, E. OPPLER, '09.

Purchased from the artist, 1913.

Wilhelm Leibl

GERMAN: 1844—

134—*THE ACTOR*

Height, 23 *inches; width,* 17 *inches.*

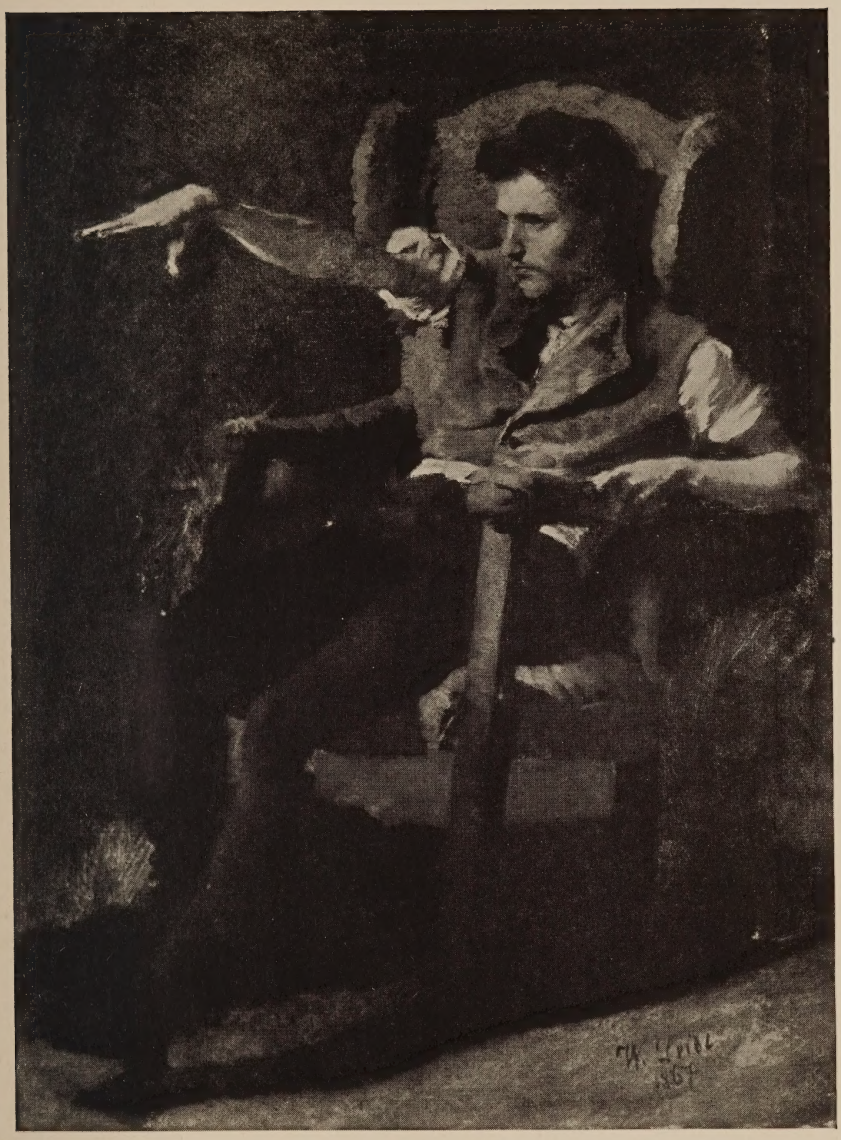
A TALL young man of serious face, clean-shaven and with strongly marked features, is portrayed at full length, engaged in a lone rehearsal. He is seated in a high and heavy, leather-covered, winged armchair, facing toward the left and seen two-thirds front. With left hand on the arm of the chair, and seated well back in it, he extends his right hand at arm's length, the fingers spread and inclined downward, whither his steady gaze is directed, as though he were addressing a company below him in declaratory speech. A strong light falls upon him. He wears red tights and a sleeveless gray jacket, revealing the shoulder-sleeves of his white shirt, his sinewy arms being bare, and he is seen against a background of neutral tones, running from a warm mahogany-brown to deep green.

Signed at the lower right, W. LEIBL, 1867.

Reproduced in "Wilhelm Leibl; eine Darstellung seiner Kunst Gesamptverzeichnis seiner Gemälde," von Emil Waldmann.

Purchased from Fritz Gurlitt, Berlin, 1906.

The canvas was a study for a composition, "Don Quixote, den Balsam des Fierabras brauend."



No. 135

GIRL READING

BY

FRITZ K. H. VON UHDE

Fritz Karl Hermann von Uhde

GERMAN: 1848—1911

135—*GIRL READING*

1750.00 — *Height,* 23¾ *inches; width,* 19¼ *inches* — Jno. Stransky

A PLUMP and fair little German maiden, with untrained yellowish-blond hair falling over her forehead and ears and stopping short at the back of her neck, is seated in a high-back chair reading in a large book. She faces the right, three-quarters front, and is in the full, soft sunlight, which enters the room through a large window in the background. She wears a dark frock and white lace-edged overdress, and one refractory stocking exposes a pink knee. The background includes a gray-blue wall and soft red portière and a creamy wall beyond the sun-bright window.

Signed at the lower left, F. UHDE.

Purchased from the late Herman Schaus, New York, 1905.

Ludwig von Hofmann

GERMAN: 1861—

136—*DANCING GIRL*

400 c. *Height,* 25 *inches; width,* 19 *inches*

F. H. Hirschland

A TALL young woman of free and strong build is pictured going through dancing steps on the green turf of a wooded point beside a body of blue water. She is partly nude, screened only by filmy green draperies which swirl with the motions of her arms and body, and her head is crowned with abundant reddish-brown hair. In the sunshine beyond some bathers are seen.

Signed at the lower right, L. v. HOFMANN.

Purchased from Messrs. Hermes & Co., Frankfort, 1908.

Max Liebermann

GERMAN: 1849—

137—*BOYS IN BATHING*

(Water Color)

900 00 — *Height,* 19½ *inches; length,* 25½ *inches*

O. Kreuzler

EIGHT young boys have gone down to a river for a swim. Three of them are nude in the water, which is dark blue on the right, and the others are on a low green bank on the left, partly or wholly unclad, near a line of bushy willows.

Signed at the lower left, M. LIEBERMANN.

Purchased from Fritz Gurlitt, Munich, 1906.

Constantine Feudel

GERMAN: CONTEMPORARY

138—*MADONNA, CHILD AND ST. JOHN: THE MADONNA OF THE CHAIR*

Height, 28½ *inches; width,* 28½ *inches*

A COPY of the Madonna de la Sedia in the Pitti Palace, Florence. The Madonna, of beautiful young face and warm complexion, is seated in a chair upholstered in red, facing the right and with head turned to the front and bent over the head of the Child, whom she holds on her knee. She appears at three-quarter length and is robed in green and rose; the Child has a single garment of soft yellow. The infant St. John, with hands clasped on the Mother's knee, looks up at the Child in adoration.

Signed by the artist on the back, with a statement of the subject, and dated at FLORENCE, 1897.

Purchased from the artist, 1897.

Prof. Rudolf Schramm-Zittau

GERMAN: 1874—

139—*DUCKS*

(Panel)

Height, 13½ *inches; length,* 23½ *inches*

DUCKS and ducklings, black, brown and yellow, are sporting in a shallow stream or pond that is brilliant with color in myriad reflections. They themselves add color and light as the bright sunshine flashes upon them. In the background are green bushes and a sandy bank.

Signed at the lower left, RUDOLF SCHRAMM-ZITTAU.

Purchased at the German Art Exhibition, New York, 1909.

Leo Putz

GERMAN: 1869—

140—*MARA*

Height, 22 *inches; width,* 18 *inches*

120.00 M. L. Jellinek

HEAD and shoulders portrait of a young woman of unusual type, bust turned toward the right and face almost full to the front, with eyes directed over her right shoulder. She has black and peculiar eyebrows, and a strong light from overhead throws shadows below the eyes. She wears a broad white collar, and a loose waist with wide blue and white stripes. Tapestry background of blue, brown and yellow.

Signed at the upper right, LEO PUTZ, '12.

Purchased from Joseph Franz Brakl, Munich, 1912.

Max Slevogt

GERMAN: 1868—

141—*LANDSCAPE*

550.00 *Height,* 25 *inches; length,* 30 *inches* W. Charles

A MASS of greenery in a luxuriant garden fills the picture, the foliage of trees and shrubbery in varying shades crossing the view as a screen and permitting glimpses of sunlight and of more verdure beyond. In front of the screen, in the foreground, a garden path winds about a serpentine pond in which a single jet of water plays.

Signed at the lower right, SLEVOGT, '09.

Purchased at the Caspari Galleries, Munich, 1913.

No. 142

THE YELLOW BODICE

BY

HANS VON BARTELS

Hans von Bartels

German: 1856—

142—*THE YELLOW BODICE*

(Water Color)

400 — *Height,* 30 *inches; width,* 24 *inches*

F. H. Hirschland

Three-quarter length figure of a buxom, heavy-hipped young peasant woman, standing, in a field covered with light verdure. She wears a waist of marvellously brilliant yellow, with white dots centered with bright red, and a bright blue checked skirt. She stands facing the spectator, with figure turned slightly to the right and head a little to the left, her blue eyes directed over her right shoulder. Her bright, florid face is framed in an elaborate white headdress, trimmed with blue and set off by brilliant yellow metal ornaments. Beyond her a stolid peasant is ambling away, smoking.

Signed at the lower left, Hans Bartels, '08.

Purchased from Fritz Gurlitt, Berlin, 1910.

No. 143

PARROTS

BY

PROF. RUDOLF SCHRAMM-ZITTAU

Prof. Rudolf Schramm-Zittau

German: 1874—

143—*PARROTS*

Height, 21¾ *inches; length,* 31¼ *inches*

420.— C. Du Bosch

Half a dozen parrots, apparently part of the population of a large open-air cage at a zoological garden, are depicted in a bright light in various attitudes. A pink one and a white one with pink head are seated side by side at the end of a perch, looking down with the unblinking dignity of owls, and below them is seen the red head of a "Punch and Judy" sort of a parrot, looking scornfully wicked. On neighboring perches three white birds with yellow crests appear, alert while at rest, and all are seen against a background of pale green of neutral quality.

Signed at the upper right, Rudolf Schramm-Zittau.

Purchased at the Verein Bildender Künstler, Munich, 1907.

RUDOLF SCHRAMM-ZITTAU

No. 144

AT THE SPRING

BY

ARNOLD BÖCKLIN

Arnold Böcklin

Swiss: 1827—1901

144—*AT THE SPRING*

Height, 21 *inches; length,* 30¾ *inches*

A GOLDEN-HAIRED young woman is cooling herself in a stream that is fed by a trickling rill, which comes down a steep wall of gray rock to join it. She stands ankle-deep in the water, nude, with figure turned slightly toward the right and face seen in profile. Her golden hair is done high on her head, and she leans with one hand against the rocky wall and extends the other to catch the falling water of the rill. At the water's edge are lying a white drapery, a red cloak, a sword, breastplate and shield, and a helmet with red, blue and white plumes. A tree in blossom rises behind her against the dark rock wall, both tree and wall mounting out of the picture, while at the left in the background are pale blue-green willows and other trees, blue water of the stream, and white wild flowers growing in deep green grass.

Signed at the lower left, A. B.

Painted in 1879.

Shown at the Exhibition of Modern German Art, Metropolitan Museum of Art, New York, 1909.

Reproduced in the volume on Boecklin, by Fritz von Ostini, in the "Künstlers Monographien."

Purchased from Messrs. Hermes & Co., Frankfort, 1907.

Wilhelm Trübner

GERMAN: 1851—

145—*LANDSCAPE*

Height, 30 inches; width, 25 inches

MASSES of foliage thick on the left and thinning out toward the right form the background, partly screening the corner of a garden from the brilliant sunshine, which paints the shadow of a green fence on a broad sandy path. Climbing over and through the fence are brilliant red flowers massed on its farther side.

Signed at the lower right, W. TRÜBNER, 1910.

Purchased from the Oscar Hermes Gallerie, Munich, 1913.

Charles Schuch

GERMAN: CONTEMPORARY

146—*STILL LIFE: FRUIT*

Height, 29½ inches; width, 22½ inches

OBSERVED against a dark background, half a dozen ripe, mellow apples are pictured as they lie appetizingly in the sunlight on the loose folds of a grayish-white table covering. They are red and yellow and luscious looking, and one is freshly peeled, the curling skin and an ivory handled knife lying beside it on the table. Beyond the apples is a covered metal pot.

Signed at the lower left, C. SCHUCH.

Purchased from Edward Schulte, Berlin, 1907.

Leo Putz

GERMAN: 1869—

147—*JAPANESE STILL LIFE*

Height, 25 *inches; length,* 30 *inches*

AN interior, vaguely lighted, with more or less a sense of Oriental mystery, in which are pictured some Japanese ornaments on a partly covered onyx table standing before a mirror. One of the ornaments, a figure in green and black robes, riding on a gray toad, stands just beyond a mildly opalescent conch shell, while to the left is a statuette of a man, reflected in the mirror.

Signed at the lower right, LEO PUTZ.

Purchased from Messrs. Brakl & Thannhauser, Munich, 1908.

Fritz Osswald

GERMAN: CONTEMPORARY

148—*STILL LIFE: PINKS*

Height, 30 *inches; width,* 25 *inches*

IN a room bright with sunshine a white-covered table stands against a light wall just tinted with neutral stripes. On the table a tall, tapering, glass vase holds a large bouquet of pink and white carnations. The vase stands beside a brilliant brass tea-set, which is on a brass salver, and the play of golden lights contrasts with and emphasizes the hues of the flowers.

Signed at the upper right, FRITZ OSSWALD, '08.

Purchased from Messrs. Brakl & Thannhauser, Munich, 1908.

Otto Kopp

GERMAN: CONTEMPORARY

149—*BATHING SCENE*

Height, 22 inches; length, 32 inches

A DOZEN or more women and girls have come down to the seashore for an informal bath, and are observed on a green and sandy foreground, the majority of them nude and some in a state of partial dress. Beyond them a placid bay shines white, and the sun is "drawing water" through murky masses of rolling gray vapor.

Signed at the lower right, OTTO KOPP, '11.

Verein Bildender Künstler, Munich, 1913.

Max Fleischer

GERMAN: 1841—

150—*NUDE: STUDY OF A BOY*

Height, 34½ inches; width, 21½ inches

FULL-LENGTH figure of a boy with his back to the observer, turned somewhat toward the right and his face turned three-quarters away. He is standing, nude, with arms folded and left hand clasped about his right shoulder. He faces the sunshine, his eyes protected by a blue cap, and his back is seen in luminous shadow against a background of green woods, the sunlight flashing from his shoulder tips and the edge of arm and leg.

Signed at the lower right, MAX FLEISCHER.

Purchased of A. Preyer, The Hague.

F. Arntzenius

DUTCH: CONTEMPORARY

151—*OLD HOUSES AT HOOVEN*

(Water Color)

Height, 17½ *inches; length,* 25 *inches*

AT the left in the middle distance an old gray windmill stands at the head of a line of houses which extends forward toward the right foreground, along the border of some shallow water. The houses are low and ancient, but not ramshackle, and in their varied notes of brown and gray and the picturesque jumble of their gables form an attractive picture, their low colors being reflected in the water.

Signed at the lower right, F. ARNTZENIUS.

Purchased at the Holland Fine Art Department, World's Fair, St. Louis, 1904.

No. 152

CATTLE AT THE POOL

BY

HEINRICH JOHANN ZÜGEL

Heinrich Johann Zügel

GERMAN: 1850—

152—*CATTLE AT THE POOL*

Height, 22 inches; length, 34 inches

Two of the familiar brand of black and white cattle, small but chunky beasts with small heads, and hornless, are brought down close to the spectator and are seen knee-deep in a pool or eddy of a stream whose waters their clumsy progress has churned up. They face to the right, three-quarters front, the nearer one partly obscuring its companion's body. The disturbed water is gray, black and brown with their reflections, and behind them is observed the figure of an attendant, while the background is formed of the bed of the stream, which winds in irregular blue-gray streaks among brown rocks that here and there have a covering of green.

Signed at the lower right, H. ZÜGEL, 1903.

Purchased at the Verein Bildender Künstler, Munich, 1906.

No. 153

NOON HOUR

BY

HANS THOMA

Hans Thoma

GERMAN: 1839—

153—*NOON HOUR*

Height, 26¾ inches; length, 32¾ inches

UNDER a sky of deep, intense blue in which a single patch of light gray cloud floats, in the upper right hand corner, a bold landscape stands out in the brilliant light of the noonday sun. The shadows of some chickens pecking in a roadway in the foreground are almost directly beneath the birds. The road leads to a long, low, brown farmhouse, and winds about trees of dense foliage and hillocks of green grass; at a bend, in the middle distance, is the figure of a woman in blue, with a red cap. Mounting high above the treetops is a broad, round-topped hill, whose fields have been reaped, and show a warm sunny yellow beneath the sky's strong blue.

Signed at the lower right, HT (*in monogram*), 1907.

Purchased from E. P. Schneider, Frankfort, 1907.

Heinrich Johann Zügel

GERMAN: 1850—

154—*OXEN*

Height, 21 *inches; length,* 31¾ *inches*

IN the cool shadows of an open forest a boy is leading forward a pair of black and white oxen, the group appearing in the near foreground at a bend in a brown and winding road. Bright sunlight of a summer day percolates amid the leafage, mottling the broad backs of the animals, dappling the roadway, and touching bits of the roadside growths to a fair, light green, in sharp contrast to the dense green of the shadows.

Signed at the lower right, H. ZÜGEL, 1903.

Purchased from D. Heinemann, Munich, 1905.

Max Liebermann

German: 1849—

155—*AT THE SEASHORE: TERRACE ON THE ELBE, NEAR HAMBURG*

1200 — *Height, 27 inches; length, 32½ inches* T. Wallerstein

On the right a high green hill enters the picture, sloping to a broad expanse of grayish water which from the left foreground extends to the horizon where it meets a grayish-white sky. Part way down the hill, on the right, a terrace is arranged for visitors, and a woman seated at a table decorated with flowers has turned toward the protecting balustrade and looks seaward.

Signed at the lower right, M. Liebermann.

Purchased from Hugo Helbing, Munich, 1912.

Heinrich Johann Zügel

GERMAN: 1850—

156—*COUNTRY FOLK COMING FROM MARKET*

Height, 22 inches; length, 34 inches

THE scene is a broad dusty road along rough open fields. On the right a boy in a market cart is coming forward, driving a white horse at a heavy trot and passing a boy on foot who is attending a couple of the artist's favorite black and white cattle. Bright sunshine glistens on the backs of the beasts and throws their shadows ahead of them. Behind the cart comes a heavy wagon drawn by an ox team and holding a man and two women, and back of that is another wagon with a single figure.

Signed at bottom to left of center, H. ZÜGEL, 1907.

Purchased from the artist, Munich, 1907.

Arthur Kampf

GERMAN: 1864—

157—*MAN AT WORK*

225.00 *Height, 35 inches; width, 25 inches* Adolf Mayer

THREE-QUARTER length figure of a laborer, walking, with a load on his shoulder. He is within a partly completed building and seems to be carrying mortar; a tub in which something has been mixed stands in front of him and some brick are seen near a ladder beyond a doorway. He is in blue overalls and nude above the waist, and with his face in shadow the hard muscles of arm and back are studied in a light from above.

Signed at the lower right, A. KAMPF.

Purchased from the artist, Berlin, 1906.

Max Liebermann

GERMAN: 1849—

158—*NORDWIJK*

Height, 28 *inches; length,* 35½ *inches*

A BROAD sweep of sandy shore leads to a wide stretch of placid blue water, under a light gray sky. The day is warm and sunny, and women and children amuse themselves or rest among the mellow-toned sands of the dunes, which are dotted with covered beach chairs and bright-colored banners.

Signed at the lower left, M. LIEBERMANN.

Purchased from H. Thannhauser, Munich, 1912.

Ludwig Dill

GERMAN: 1848—

159—*LANDSCAPE: ABEND IM MOOR*

(Water Color)

540 "— *Height,* 28¾ *inches; length,* 36½ *inches* C. Du Bosch

LOFTY trees growing alone or in groups of two and more are viewed near at hand at the close of a sunny day. Their trunks, more or less bunched, form something of an open-work screen across the picture, their commingled foliage aloft shutting out the sky, which below is filled with light cloud billows, the sun having but just gone. A stream wanders and winds through flat, brownish-green meadows plenteously dotted with yellow wild flowers.

Signed at the lower right, W. DILL.

Purchased at the Deutsche Kunst Verband, 1905.

No. 160

DAS ROTE SERVICE

BY

FRANZ SKARBINA

Franz Skarbina

GERMAN: 1849—1910

160—*DAS ROTE SERVICE*

Height, 38¾ *inches; width,* 26¾ *inches*

A RED china set, of tray, teapot, cup and other pieces, which gives its title to the picture, is being carried or held by a tall young woman who stands very straight before a carved mantel. She faces the left and is seen in profile, and wears a short-sleeved gown whose surfaces reflect mauve, and pale grayish-blue and pinkish-brown hues. Chinese and Buddhistic ornaments and statuettes adorn the mantel. The service is a deep vermilion red.

Signed at the lower right, F. SKARBINA.

Purchased at the Grosse Berliner Kunstausstellung, Berlin, 1907.

No. 161

DANISH LANDSCAPE

BY

WALTHER LEISTIKOW

Walther Leistikow

GERMAN: 1865—

161—*DANISH LANDSCAPE*

Height, 29½ *inches; length,* 39½ *inches*

A CURIOUSLY interesting composition is presented, apparently simple yet filled with complicated detail, the factors of greatest attention and attraction a group of trees. They nearly fill the picture, and dominate an extensive landscape. Rigid and distorted trunks and limbs weave strangely effective patterns in dark lines before light green foliage, and, with the ground in transparent shadow, sunlight tips a few of the leaves.

Signed at the lower left, W. LEISTIKOW.

Purchased from the artist, 1906.

Charles Schuch

GERMAN: CONTEMPORARY

162—*LANDSCAPE*

Height, 33 inches; width, 27 inches

ALL in shadow, a section of a rocky land is pictured for the pleasure of studying the subtle variations of light and color to be noted under this restricted luminosity. A bold cliff gives the high horizon, the uneven rocky line receding toward the right. Above it is a glimpse of blue sky, with cloud edges white in the light of a setting or rising sun. The jagged wall of the cliff is gray and dark, and a few trees growing at its foot project their tops above its summit, their dense foliage making them still darker in shadow, almost black.

Signed at the lower right, C. SCHUCH.

Purchased at the galleries of Oscar Hermes, Munich, 1913.

Adolf Münzer

GERMAN: 1870—

163—*GIRL WITH PUPPET*

Height, 29½ inches; length, 37½ inches

A YOUNG girl, clad in a short-sleeved white dress, sits beside a white-covered table with her back against a wall or screen, looking toward the spectator. Her hands are carelessly clasped, one elbow resting on the table and the other on a plush-covered spindle rail, and beside her on the table are a bowl of bright flowers and a fantastically clad doll of humorous expression.

Signed at the lower right, AD. MÜNZER, '07.

Purchased at the Grosse Kunstausstellung, Dresden, 1908.

Wilhelm Trübner

GERMAN: 1851—

164—*CASTLE HEIMSBACH*

Height, 31 *inches; length,* 37 *inches*

THREE tall trees, with handsome, drooping branches, stand near the foreground, which they partly shade. Between their trunks one looks beyond to a sunny garden and close, bordered by pink flowers, on the right of which rises a great house or castle. The foliage, and the herbage of the foreground, are of a deep, rich green; the building is of a grayish cream color.

Signed at the lower right, W. TRÜBNER.

Purchased from Fritz Gurlitt, Berlin, 1907.

Paul Crodel

GERMAN: 1862—

165—*MOUNTAIN VILLAGE IN WINTER*

Height, 28 *inches; length,* 40 *inches*

MASSIVE mountains with rounded summits recede in the background, their peaks shining white as the sunlight from a clear sky slants across their covering of snow. In the middle distance a lower mountain ridge, entering the picture from the right, throws into cool, transparent shadow the whole foreground, where the clustered cottages of a snowed-in village are grouped around the village church.

Signed at the lower right, PAUL CRODEL.

Purchased at the German Art Exhibition, New York, 1909.

No. 166

MARINE

BY

ULRICH HÜBNER

Ulrich Hübner

GERMAN: CONTEMPORARY

166—*MARINE*

Height, 31 *inches; length,* 40 *inches*

900.00 M. L. Gallmeck

TOSSING waters of a broad harbor are green and white, blue and brown, with changing lights and reflections, under a windy sky in which light clouds are actively passing across the blue. In the middle distance, on the right, a dark point of woods comes out in shadow, and in the left foreground is a large red buoy. Within the harbor steamboats are plying, and sailing boats with brown and white canvas, and in the distance the blue ocean is suggested.

Signed at the lower left, ULRICH HÜBNER.

Verein Bildender Künstler, Munich, 1912.

No. 167

NUDE

BY

ALFRED MOHRBUTTER

Alfred Mohrbutter

GERMAN: CONTEMPORARY

167—*NUDE*.

(Pastel)

Height, 40 inches; width, 31 inches.

FULL-LENGTH figure of a plump, almost stout, young woman who has paused on her way to or from her bath, and seating herself on a rush-bottomed chair or stool has taken up a cup or other similar object, which she is examining intently. She faces the spectator, with her pretty face bent over the cup, and is nude. Her discarded white drapery cushions her chair, and behind her a white coverlet falls over the arching foot of a bed. A soft light concentrated upon her figure scarcely penetrates to the dim walls of the room, which yield a dark background with colorful suggestions in low, rich tones.

Signed at the lower left, MOHRBUTTER.

Purchased at the Grosse Berliner Kunst Ausstellung, Berlin, 1912.

No. 168

IN THE STUDIO

BY

HUGO VON HABERMANN

Hugo von Habermann

GERMAN: 1849—

Metropolitan Museum of Art

168—*IN THE STUDIO*

750 —

Height, 39¾ inches; width, 37¾ inches

THE spectator looks into a roomy studio, where the artist is at work from a young woman model. He is seated high in a large armchair, on crumpled draperies, his head being concealed by the canvas on which he is at work. The model, in green-blue skirt and pink négligée waist, stands in careless pose, leaning against a shelf, with hands on hips. She faces the spectator, with her head turned toward the painter at the left, the light coming from the left and behind her. Through the high window, screened below with a green curtain, one looks at a gray-white sky.

Signed at the lower right, HABERMANN, 1885.

Purchased from D. Heinemann, Munich, 1907.

Habermann

No. 169

IN ECSTASY

BY

PROF. FRANZ VON LENBACH

Prof. Franz von Lenbach

GERMAN: 1836—1904

169—*IN ECSTASY*

Height, 45 inches; width, 33¾ inches

2700.00 Charles West

STANDING figure of a young woman, *demi-nue*, depicted in ecstatic emotion. She is observed at somewhat more than half-length, her hips wound with folds of transparent draperies in delicate tints of rose, green and yellow, with white. The upper figure, nude, is turned slightly to the right, and she has raised both arms above her head, the hands not meeting but the fingers extended and bent in a tense will to grasp, as with head thrown back and eyes raised in rapturous longing she looks upward between her hands, her lips lightly parted. Abundant reddish hair enwinds her head and falls at will down her back. The mobile flesh reveals many modulations of tone, seen in a soft light permitting the play of delicate color influences.

Signed at the lower right, F. LENBACH, 1903.

Purchased from Albert Riegner, Munich, 1905.

No. 170

SHEEP HOMEWARD BOUND

BY

HEINRICH JOHANN ZÜGEL

Heinrich Johann Zügel

GERMAN: 1850—

170—*SHEEP HOMEWARD BOUND*

Height, 35½ inches; length, 48 inches

COMING toward the spectator, their leader close in the foreground, a goodly flock of fat, horned sheep spread out in a broad wedge, though closely packed together, their shepherd bringing up the rear on the left, his dog accompanying him. The broad woolly backs, so closely massed, seem to form a gray and white, fleecy plateau, which is mottled by slanting rays of golden sunset light and accented by the recurrent and projected black faces and the boldly-curving horns. Their way is down a hillock in a bleak country, the herbage through which they are making their slow way a deep reddish-brown, mingled with green and bits of red and yellow field flowers.

Signed at the lower right, H. ZÜGEL, 1907.

Purchased from the artist, 1907.

No. 171

SHEEP GOING TO PASTURE

BY

HEINRICH JOHANN ZÜGEL

Heinrich Johann Zügel

GERMAN: 1850—

171—*SHEEP GOING TO PASTURE*

Height, 36 *inches; length,* 48 *inches*

MORNING is breaking bright, and a shepherd is setting out with his charges for another day of feeding afield. Dressed in brown, with a gray slouch hat, he is seen closing some heavy wooden doors at the corner of a stable sheltered in a grove of birches. His flock, broad of back, and corpulent in their ample coats of curling fleece, are huddled close together between the trees, around him, while his dog in the foreground guards them with a schoolmaster's eye. The sheep are of the horned variety, with black faces. The sunshine streaming through from the left plays in varying color on their unctuous mats of fleece, while beyond the grove the distant country is scarcely yet alight.

Signed at the lower right, H. ZÜGEL, 1907.

Purchased from the artist, Munich, 1907.

No. 172

HOCHSOMMER

BY

LEO PUTZ

Leo Putz

GERMAN: 1869—

172—*HOCHSOMMER*

600 ··

Height, 45½ inches; length, 49½ inches

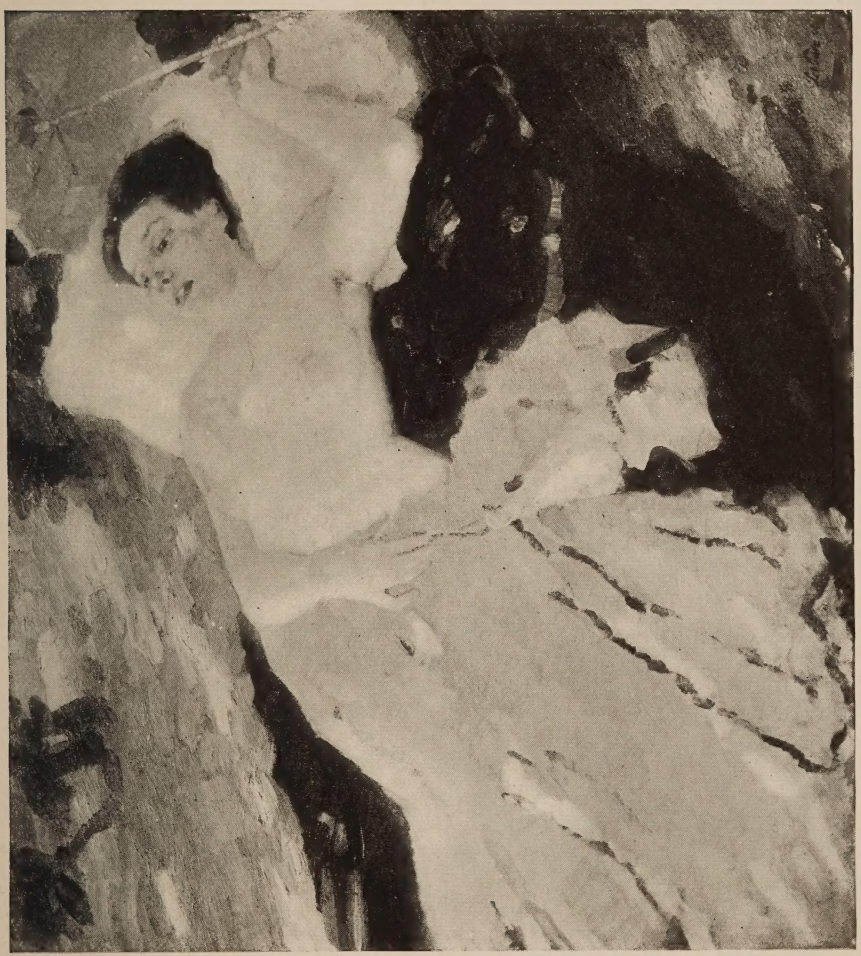
Detroit Museum of Art

THIS example of one of the most conspicuous of modern German artists who has given many demonstrations of his proficiency, and of the amplitude of his imagination, in the painting of the nude, portrays a dark-haired woman partially disrobed, reclining out of doors on a hot and sunshiny mid-summer day. A robe or a wrap of plum-colored lining is spread upon the ground in the kindly, transparent shade of unseen, suggested trees, through whose foliage the sunlight penetrates in fleeting dashes, dappling ground and fabrics and the supple flesh exposed to its inquisitive rays. With a white pillow under her head and a small parasol back of it, the object of the painting lies at full length upon the ground, on the robe. One hand is at the handle of the parasol, and the other is holding the cord of a white fan and the loosened gray skirt, with dark blue stripes, which lightly covers her waist and limbs, the upper body being nude.

Signed at the lower left, LEO PUTZ, '06.

Reproduced in "Leo Putz, ein Deutscher Künstler der Gegenwart, mit Text von Wilhelm Michel;" Verlag von Klinkhardt & Bierman, Leipzig.

Purchased at Münchener Künstler Genossenschaft, Munich, 1907.



THIRD AND LAST EVENING'S SALE

THURSDAY, JANUARY 20, 1916

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT EIGHT O'CLOCK

WATER COLORS AND OTHER PICTURES

George Alfred Williams

AMERICAN: 1875—

173—*FASCINATION*

20 "

(Water Color) R. A. Keller

Height, 5¾ inches; width, 1½ inches

STANDING figure of a tall, slender young woman, in a clinging négligé robe of yellowish tint.

Signed at the lower right, GAW (*monogram*), 1904.

Purchased from N. E. Montross, New York, 1913.

George Alfred Williams

AMERICAN: 1875—

174—*THE AURA*

(Water Color)

Height, 6 inches; width, 2 inches

STANDING figure of mystical mien and aspect—a woman in white and black, with head shrouded but face revealed; and about her head an ethereal white aura.

Signed at the lower right, GAW (*monogram*), 1900.

Purchased from N. E. Montross, New York, 1913.

A Mosaic Painting

175—*ROMAN RUINS*

Height, 4 inches; length, 6½ inches

A PICTURE of classical ruins, in mosaic minutely inlaid in horizontal and vertical courses, in the colors of painting.

On the back is written: "Manufactured at the Vatican workshop."

V. Tessavi

ITALIAN: CONTEMPORARY

176—*SHEPHERDESS*

(Water Color)

65 — *Height,* 11 *inches; width,* 8 *inches* O. C. Seyforth

A SWEET-FACED young peasant girl with broad cheeks and the firm hands of toil is carrying homeward a small yellowish-white lamb, which she holds in her left arm. She is going away from the spectator. She is in blue, brown, yellow and red.

Signed at the lower right, V. TESSAVI.

Fritz Althaus

GERMAN: CONTEMPORARY

177—*SCENE IN DEVONSHIRE*

(Water Color)

65 — *Height,* 10½ *inches; length,* 12½ *inches* O. C. Seyforth

BETWEEN comfortable-looking cottages with gray plastered walls and tile roofs, the spectator looks out across a blue river, dotted with sail, to a hazy farther shore that is overhung by cumulus cloud masses. Seated upon or leaning over embankment walls, between the cottages, are several persons in neighborly gossip.

Signed at the lower right, FRITZ ALTHAUS, '05.

Purchased from the artist.

Paul René Reinicke

GERMAN: 1860—

178—*ON THE TERRACE*

(Gouache)

Height, 9½ inches; length, 16½ inches

THE terrace of a European watering place curves from the left foreground around to the right, bordering a cool gray sea. Men and women strolling, seated on benches or in rolling chairs, are enjoying the keen sea breeze, conversing, reading, or gazing at the surf breaking over offshore rocks.

Signed at the bottom, center, RENÉ REINICKE, '07.

From the Exhibition of German Modern Art, New York, 1909.

Fritz Althaus

GERMAN: CONTEMPORARY

179—*MARKET PLACE IN VILLAGE*

(Water Color)

Height, 13¾ inches; width, 10 inches

IN a stone-paved market place in front of a village church are gathered peasants and villagers who stand about booths of green vegetables and flowers, which are protected by awnings from a brilliant sun.

Signed at the lower right, FRITZ ALTHAUS, '04.

Purchased from the artist.

Gustav Schönleber

GERMAN: 1851—

180—*AUTUMN*

(Gouache)

Height, 8 *inches; length,* 15¾ *inches*

SHORT trees are viewed against the sunlight, in the early autumn, their feathery silhouettes brown against a light sky strewn with white clouds. Beyond, in the middle distance, several women are working in a green vegetable garden, and in the foreground the light sky is reflected in a pool or stream.

Signed at the lower right, G. SCHÖNLEBER, '91.

Purchased of R. Lepke, Berlin, 1909.

Hans von Bartels

GERMAN: 1856—

181—*FISH MARKET AT CONCARNEAU*

(Water Color)

Height, 12¾ *inches; length,* 17¾ *inches*

THE interior of a very large and light building with creamy-white and pinkish-gray walls, characteristic of France, occupies all of the picture. Here on broad quays or platforms separated by wide alleys are quantities of fish in indiscriminate variety, and large numbers of blue-clad women with white headdresses are busily at work or are waiting the arrival of more fish, while some men in brown are lugging large baskets to and fro.

Signed at the lower left, HANS BARTELS, '07.

Shown at the Exhibition of Modern German Art at the Metropolitan Museum of Art, New York, 1908-09.

Albert Sterner

AMERICAN: CONTEMPORARY

182—*THE ECHO*

(MONOTYPE, ON JAPANESE PAPER)

Height, 19¼ *inches; width,* 11¾ *inches*

A WOMAN almost Amazonian in her muscular proportions is seated, nude, in the deep green grass at the foot of some massive trees. Between them one glimpses rolling fields of verdure, beneath a blue sky in which hang puffy masses of white cloud. The young woman sits facing the right. She has turned her face full to the front, and with open mouth sounds a call and listens, or herself expresses the alluring echo—as one may think.

Signed at the lower right, ALBERT STERNER.

Purchased from the Berlin Photographic Company, New York, 1911.

Paul René Reinicke

GERMAN: 1860—

183—*THE ARTISTIC TEMPERAMENT*

(Gouache)

Height, 16¾ *inches; width,* 13½ *inches*

IN a studio bedecked with sketches and infantile *lingerie*, an artist mother with disheveled hair and racked countenance is trying to fix upon canvas the features of a youngster unwillingly posed and bawling. Father, a violinist with rare raven locks, instrument and portfolio in hand, is about to leave sweet home in spiritual distraction. "Can one play . . . ?" "Sha'n't one paint . . . ?" And the child of united genius goes on bawling.

Signed at the lower right, RENÉ REINICKE.

From the Exhibition of Modern German Art, New York, 1909.

Gotthard Kuehl

GERMAN: 1851—1914

184—*AUGUSTUS BRIDGE IN DRESDEN*

(Gouache)

Height, 13½ *inches; length,* 18½ *inches*

USING various media with mingled water color and pastel effect, the artist has produced a pleasing *ensemble* of color in presenting a many-arched stone bridge across a broad river, in winter time when street and house roofs are lightly covered with snow. Sunlight reflected from a yellow building spots the water amid the shadows of the arches, and there is color in the stream of traffic crossing the bridge.

Signed at the lower left, GOTTHARD KUEHL, 2/1, '06.

From the Modern Kunsthandlung, Munich, 1907.

Paul René Reinicke

GERMAN: 1860—

185—*A CALLER*

(Water Color)

Height, 16¼ *inches; length,* 17¼ *inches*

IN a studio ante-room a smiling lady in a house gown, seated beside a refreshment table, looks gleefully in the direction of the spectator, doubtless at the painter. In an armchair, looking across the table most seriously at the hostess, a large woman in black street attire seems weighted with something solemn to say.

Signed at the lower left, RENÉ REINICKE, '93.

Exhibited at the German Art Exhibition, New York, 1909.

H. Paul Arntzenius

German: Contemporary

186—*STREET SCENE*

Height, 19½ *inches; width,* 15 *inches*

Narrow streets are filled with foot passengers, their numbers including Parisians of various sort, from a baker's boy with a large basket to a silk-hatted man accompanied by a young woman; the motive was found probably in the Latin Quarter or Montmartre.

Signed at the lower right, HP (*in monogram*) Arntzenius.

From the Alexander Blumenstiel Collection, New York, 1906.

S. Simoni

Italian: Contemporary

187—*CAVALIER AND JESTER*

(Water Color)

Height, 14½ *inches; length,* 20½ *inches*

Seated on a heavily carved cassone, in a great hall flooded with sunlight, a lithe jester all in red is singing for the benefit of a gaily clad cavalier, and strumming his own accompaniment. He is leaning back against a delicately colored grand tapestry which pictures a combat of horsemen.

Signed at the lower right, S. Simoni, Roma, 1879.

From the D. W. Powers Collection, New York, 1899.

Paul René Reinicke

GERMAN: 1860—

188—*IN THE STUDIO*

(Water Color)

35.00 *Height, 21½ inches; width, 15¾ inches* R. Ederheimer

A WOMAN artist, independent in dressing her person and her hair, in green striped and checked gown and black painter's apron, has turned from her easel toward the spectator. She looks over her left shoulder, with an equivocal smile, in greeting to a young man, who has just entered.

Signed at the lower right, RENÉ REINICKE, '06.

Exhibited at the German Art Exhibition, New York, 1909.

C. Van der Windt

DUTCH: CONTEMPORARY

189—*FARM HOUSE*

(Water Color)

110.00 *Height, 16½ inches; length, 26½ inches* C. L. Seyforth

BACK in a yard where grass and weeds grow wild and green, and chickens hunt their food, and linen lies bleaching, stands a rambling gray farmhouse with steeply sloping roof and ragged lean-tos. A bent old woman in a white cap is entering its door, and to left of it the corner of a wood comes into view.

Signed at the lower left, C. v. d. WINDT.

Purchased from Boussod, Valadon & Co., The Hague, 1905.

Arnold Marc Gorter

DUTCH: CONTEMPORARY

190—*NOVEMBER*

(Water Color)

130.00 *Height,* 18½ *inches; length,* 25 *inches*

Charles Englehard

A NARROW river comes straight forward through a flat country, between two lines of bare trees—only here and there a yellow leaf clinging to a branch. In the distance are more trees, denuded of their foliage, and on the left is a lone house.

Signed at the lower right, A. M. GORTER.

From the Holland Fine Arts Department, World's Fair, St. Louis, 1904.

Arthur Feudel

GERMAN: 1857—

191—*MOONLIGHT IN KATWIJK, HOLLAND*

(Water Color)

90.00 *Height,* 18½ *inches; length,* 25½ *inches*

Jos. Breck

IN the depths of a dark blue sky are brilliant stars, seen over the red-tile roofs of a group of ancient Dutch dwellings. The buildings are low and of numerous gables, and their walls are a soft gray white in the direct light of a bright moon. A light burns in the nearer cottage, and a man and woman are talking at a doorway.

Signed at the lower left, ARTHUR FEUDEL, KATWIJK.

Paul René Reinicke

GERMAN: 1860—

192—*THE DISAGREEMENT*

(Water Color)

42.00 *Height,* 23¼ *inches; width,* 19¼ *inches* Otto Gerdau Co.

A MAN and woman in evening dress, she prepared to go out, with a black boa drooping from her shoulders, are at odds in their purposes. Seated at the left, her fan in his hand and an elbow on her *fauteuil*, he glares in displeasure and she gazes ponderingly at the floor.

Signed at the lower right, RENÉ REINICKE, 1904.

Exhibited at the German Art Exhibition, New York, 1909.

H. Paul Arntzenius

DUTCH: CONTEMPORARY

193—*CART AND HORSE*

(Water Color)

100.00 *Height,* 21 *inches; length,* 25½ *inches* E. Wallerstein

THE trunks and all-but-barren branches of a group of trees at the end of a wood form the background; a cool, sunless gray sky, as of a "raw" day, is visible between them. In a road in front of them a dark horse drawing a load of sand is halted, the breath coming gray from his nostrils in the crisp air, and his blue-bloused driver is busy at the back of the wagon.

Signed at the lower right, P. ARNTZENIUS.

Purchased from Boussod, Valadon & Co., The Hague, 1905.

James G. Laing, R.S.W.

SCOTTISH: CONTEMPORARY

194—*THE STORM AT SEA*

Height, 24 inches; width, 20 inches

THE day is gray and somewhat misty, but with strong light pervading the haze, and grayish vaporous clouds are driven across the sky. In the foreground on the left, in the lee of an old hulk lying on the sands, a group of Dutch peasants and fisherfolk are gazing out over a tossing gray-white sea at two sailing boats under way, and beyond the dark hulk which is their shelter may be seen a smother of spray.

Signed at the lower right, JAMES G. LAING.

From the International Art Exhibition, Munich, 1902.

ETCHINGS AND COLOR PRINTS

BRANGWYN, FRANK (ENGLISH)

196—A GATE OF NAPLES

Original etching. Fine Arts Catalogue No. 170. Signed proof in slightly varied tints on Whatman paper. Extremely fine. Framed in 1-inch bronzed composition.

E. D. Balkan

BRANGWYN, FRANK (English)

197—The Inn of the Parrot, Dixmuden
Original etching. Fine Arts Catalogue No. 131. Signed proof on Whatman paper. The plate has been destroyed. Large Folio. Framed in 1-inch bronzed composition.

15.00

Alex M. Lindsay

BRANGWYN, FRANK (English)

198—The Rialto, Venice
Original etching. Fine Arts No. 7. Signed proof on Whatman paper, limited to 150 impressions and the plate destroyed. Folio. Framed in 7/8-inch gilt composition.

125.00

Albert Roullier

HADEN, SIR FRANCIS SEYMOUR (English)

199—Sunset in Ireland. 1863.
Original Drypoint. H. N. Harrington No. 51. Second state. Signed proof on Japanese Paper. Framed in 3/4-inch gilt chestnut.

425.00

R. Kepple

HOKKEI, UWOYA. 1780—1859 (Japanese)
Hokusai's best pupil.

200—Falcon on a Perch
Color print. Framed in 1-inch bronzed composition.

22.50

J. W. Bailey

HOKUSAI, KATSUSHIKA. 1760—1849 (Japanese)

201—Trees, Rocks and a Head
Color print. Framed in 1-inch bronzed composition.

15.00

ISRAELS, JOZEF (Dutch)

202—The Child of the Sea (Dutch girl with basket, seated on the beach)

Original etching. Signed proof on Japanese paper. Framed in 3/8-inch bronzed chestnut.

ISRAELS, JOZEF (Dutch)

203—Sailing the Boat (Dutch children on the beach)

Original etching. Signed proof on Dutch paper. Framed in 3/8-inch bronzed chestnut.

LIEBERMANN, MAX (German)

204—A Beergarden

Original etching. Signed proof on Dutch paper. Framed in 3/8-inch gilt composition.

LIEBERMANN, MAX (German)

205—Boys Bathing

Original etching. Proof on Dutch paper. Framed in 3/8-inch bronzed chestnut.

LIEBERMANN, MAX (German)

206—Mending the Nets

Original etching. Proof on Dutch paper. Framed in 5/8-inch bronzed chestnut.

LIEBERMANN, MAX (German)

207—Potato Harvest

Original etching. Signed proof on Dutch paper. Framed in 3/8-inch gilt chestnut.

LUND, HENRICK (Norwegian)

208—Portrait of Thomas A. Edison
Original lithograph. Signed proof No. 12. Framed in ¾-inch ebony.

LUND, HENRICK (Norwegian)

209—Portrait of Theodore Roosevelt
Original lithograph. Signed proof No. 12. Dedicated to Mr. Hugo Reisinger. Framed in ¾-inch ebony.

MENZEL, ADOLF VON (German)

210—"Das Letzte" (Taking the last piece to the pawnbroker)
Proof on India paper. Framed in ¾-inch bronzed chestnut.

MEID, HANS (German)

211—Unter den Linden, Berlin
Original etching. Signed proof No. 10. On Dutch paper. Framed in ⅜-inch bronzed chestnut.

MILLET, JEAN FRANÇOIS (French)

212—A Woman Churning
Original etching. Lebrun No. 11. Second state, with Delâtre's address. Proof on Dutch paper. A tear in the right margin, starting from the platemark. Framed in ¾-inch gilt chestnut.

MILLET, JEAN FRANÇOIS (French)

213—Peasant with a Wheelbarrow
Original etching. Lebrun No. 12. Second state, with Delâtre's address. Proof on Dutch paper. Framed in ¾-inch gilt chestnut.

MUNCH, EDWARD (Norwegian)

214—Head of a Girl

Original lithograph printed in colors. Signed proof. Framed in 1¾-inches bronzed wood.

PENNELL, JOSEPH (American)

215—London from My Window

Original mezzotint. Signed proof on old Dutch paper. Framed in ⅜-inch gilt chestnut.

PENNELL, JOSEPH (American)

216—The "L" and the Trinity Building

Original etching. Signed proof on Dutch paper. Framed in ⅜-inch gilt chestnut.

PENNELL, JOSEPH (American)

217—Mills, Old and New

Original etching. Signed proof on old Dutch paper. Framed in ⅜-inch gilt chestnut.

PENNELL, JOSEPH (American)

218—The New Rhine

Original etching. Signed proof on old Dutch paper. Framed in ⅜-inch gilt chestnut.

PENNELL, JOSEPH (American)

219—New York from the Standard Oil Co.'s Works, Bergen Point, N. J.

Original etching. Signed proof on Dutch paper. Framed in ⅜-inch gilt chestnut.

PENNELL, JOSEPH (American)

220—Palisades and Palaces

Original etching. Signed proof on old Dutch paper. Framed in ⅜-inch gilt chestnut.

mrs R. H. Lorenz Agent

PENNELL, JOSEPH (AMERICAN)

221—TRINITY CHURCH FROM THE RIVER
60.00 Original etching. Signed proof on Japanese paper. Framed in 3/8-inch gilt chestnut.

PENNELL, JOSEPH (AMERICAN)

mrs. Jas. Abraham

222—UNION SQUARE
35.00 Original etching. Signed proof on old Dutch paper. Framed in 3/8-inch gilt chestnut.

REMBRANDT VAN RIJN (DUTCH)

Wm. B. Whitney

223—NEGRESS LYING DOWN
40.00 1658. Original etching. Bartsch No. 205. Second state, showing the white spaces along the upper edge, where the acid failed to bite. Fine. A small piece of paper has been replaced in the l. lower corner. Framed in 1/2-inch gilt composition.

SCHINNERER, ADOLF (GERMAN)

Jos. Breck

224—DER TEICH BETHESDA (The Pool of Bethesda)
80.00 A set of ten original etchings on Japanese paper signed by the artist, in original cloth-covered portfolio with a design by the etcher. This set is No. 112.

SLEVOGT, MAX (GERMAN)

mr. Spingarn

225—GEORGIRITTER ATTENDING MASS
15.00 Original etching. Signed proof on Whatman paper. Framed in 3/8-inch bronzed chestnut.

SLEVOGT, MAX (GERMAN)

Wm K Vanderbilt

226—L'ANDRADE AS DON JUAN
12.50 Original etching. Signed proof on Dutch paper. Framed in 3/8-inch bronzed chestnut.

STRUCK, HERMANN (GERMAN)

227—A JEWISH RABBI (Bust)
Original etching. Signed proof on Dutch paper. Framed in 3/8-inch gilt chestnut.

STRUCK, HERMANN (GERMAN)

228—NEW YORK FROM THE EAST RIVER
Original etching. Signed proof on Japanese paper. Dedicated to Mr. Hugo Reisinger, April 8, 1913. Framed in 5/8-inch gilt chestnut.

STRUCK, HERMANN (GERMAN)

229—SCHIERKE IN WINTER
1912. Original etching. Signed proof on Dutch paper. Framed in 3/8-inch bronzed chestnut.

WHISTLER, JAMES ABBOTT McNEILL (AMERICAN)

230—THE SCULPTOR DROUET
1859. Original etching. Kennedy No. 55. Third state. Fine proof on Dutch paper. Framed in 1/2-inch gilt composition.

WHISTLER, JAMES ABBOTT McNEILL (AMERICAN)

231—THE FORGE
1861. Original drypoint. Kennedy No. 68. Third state, before the small white spot behind the smith's head was darkened. Extremely rare; probably not more than a dozen printed in this state. One of the "Sixteen Etchings." Superb early impression on thin Japanese paper. Framed in 3/4-inch gilt chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

232—INTERIOR OF A PARISIAN OMNIBUS

1891. L. Delteil No. 71. Third state; with horizontal lines crossing the verticals on the face of the woman in the background to the left. Signed proof in a brownish black ink on light creamish Whatman paper. Very rare. Framed in ¾-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

233—THE TOAST

1893. L. Delteil No. 80. Fourth state; there is additional work on the face. Signed proof in black ink on light creamish Whatman paper. Very brilliant impression and rare. Framed in 1-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

234—SUNDAY MORNING IN DALARNE

1894. L. Delteil No. 85. Second state; showing delicate crosslines on the shirt of the woman in the foreground. Signed proof in a brownish ink on creamish Whatman paper. Rare; only twenty-five impressions were pulled. Framed in ⅜-inch gilt chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

235—NIGHT EFFECT, PARIS

Second plate. 1897. L. Delteil No. 109. Second state; the plate edges are beveled. Signed proof in black ink on light creamish Whatman paper. Framed in ¾-inch bronzed chestnut.

D. Charles

ZORN, ANDERS LEONHARD (SWEDISH)

236—AUGUSTUS SAINT-GAUDENS

1897. L. Delteil No. 112. Second state; there are crosshatchings on the cloak of statue. Signed proof in brownish ink on a bluish white Dutch paper. Framed in 3/8-inch gilt chestnut.

130 "

ZORN, ANDERS LEONHARD (SWEDISH)

237—HON. GROVER CLEVELAND W. W. Seaman Agent

First plate. 1899. L. Delteil No. 141. Second state; the plate is finished. Signed proof in black ink on creamish Whatman paper. Very rare; only twenty impressions having been taken. Framed in 3/4-inch gilt composition.

120 "

ZORN, ANDERS LEONHARD (SWEDISH)

238—ZORN AND HIS MODEL W. W. Seaman Agent

Second plate. 1899. L. Delteil No. 148. Sixth state; with the retouch on the mustache. Signed proof in a deep black ink on white Dutch paper. Very fine. Framed in 3/4-inch gilt chestnut.

380 "

ZORN, ANDERS LEONHARD (SWEDISH)

239—A SWEDISH MADONNA A. H. Kahls Leo.

1900. L. Delteil No. 150. Second state; before the third line in the contour of the left sleeve. Signed proof, in a deep black ink on white Dutch paper. Very fine. Framed in 3/4-inch gilt chestnut.

290 "

M. S. Baer

ZORN, ANDERS LEONHARD (Swedish)

240—At the Piano (Miss Anna Burnett)
1900. L. Delteil No. 159. Second state; the left shoulder is completely shaded. Signed proof in black ink on a greenish white Dutch paper. Framed in ¾-inch gilt chestnut.

310.00

ZORN, ANDERS LEONHARD (Swedish)

Robert Scoville

241—Anna, a Girl of Mora
1903. L. Delteil No. 170. First state; with the three horizontal lines defining the lower lip. Signed proof in black ink on creamish Whatman paper. Extremely rare. Framed in ¾-inch gilt composition.

90.00

ZORN, ANDERS LEONHARD (Swedish)

Albert Roullier

242—Betty Nansen
1905. L. Delteil No. 189. Fourth state; the plate is finished. Signed proof in a slightly greenish ink on creamish Whatman paper. Framed in ¾-inch bronzed chestnut.

70.00

ZORN, ANDERS LEONHARD (Swedish)

M. Charles

243—Ida
1906. L. Delteil No. 195. Second state; the foreground is finished. Signed proof in a greenish black ink on old Dutch paper. Superb impression—early printing. Framed in ¾-inch bronzed chestnut.

110.00

ZORN, ANDERS LEONHARD (Swedish)

M. Skepsel

244—Mending
1906. L. Delteil No. 198. Only one state. Signed proof in brownish black ink on creamish Whatman paper. A rich impression. Framed in ¾-inch bronzed composition.

65.00

ZORN, ANDERS LEONHARD (SWEDISH)

245—AUGUSTE RODIN

1906. L. Delteil No. 203. Third state; showing the row of dots defining the right temple. Signed proof in black ink on creamish Whatman paper. Framed in ¾-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

246—A SANDHAMN

1906. L. Delteil No. 207. Only one state. Signed proof in greenish black ink on creamish Whatman paper. Framed in ¾-inch gilt chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

247—CERCLES D'EAU

1907. L. Delteil No. 212. Only one state. Signed proof in black ink on light creamish Whatman paper. Framed in ¾-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

248—EDO

1907. L. Delteil No. 213. Only one state. Signed proof in black ink on creamish Whatman paper. A small imperfection in the paper covered with chalk. Framed in ¾-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

249—THE PRECIPICE

1910. Not in L. Delteil's catalogue. Signed proof in black ink on creamish Whatman paper. Very fine. Framed in ½-inch bronzed composition.

M. L Jellinek

ZORN, ANDERS LEONHARD (Swedish)

250—Two Bathers

1910. Not in L. Delteil's Catalogue. Signed proof in brownish ink on a light gray old Dutch paper. Framed in 3/8-inch gilt chestnut.

140.00

ZORN, ANDERS LEONHARD (Swedish)

Miss R. B. Lorenz

251—Wet

1911. Not in L. Delteil's Catalogue. Signed proof in a brownish ink on creamish Whatman paper. Framed in 3/8-inch bronzed chestnut.

190.00

ZORN, ANDERS LEONHARD (Swedish)

252—Dagmar

1912. Not in L. Delteil's Catalogue. Signed proof in a warm brownish ink on creamish Whatman paper. Framed in 1/2-inch bronzed composition.

150.00

ZORN, ANDERS LEONHARD (Swedish)

253—Frightened

1912. Not in L. Delteil's Catalogue. Signed proof in a warm brownish ink on creamish Whatman paper. Framed in 5/8-inch bronzed chestnut.

210.00

ZORN, ANDERS LEONHARD (Swedish)

N. Fitzgerald

254—Girl with Hair Ribbon

1912. Not in L. Delteil's Catalogue. Signed proof in brownish ink on creamish Whatman paper. Framed in 3/4-inch bronzed chestnut.

98.00

ZORN, ANDERS LEONHARD (SWEDISH)

255—VALLKULLA

1912. Not in L. Delteil's Catalogue. Signed proof in a brownish ink on creamish Whatman paper. Framed in ¾-inch bronzed composition.

ZORN, ANDERS LEONHARD (SWEDISH)

256—ELIN

1913. Not in L. Delteil's Catalogue. Signed proof in brownish ink on creamish Whatman paper. Very fine. Framed in ¾-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

257—SEAWARD SKERRIES

1913. Not in L. Delteil's Catalogue. Signed proof in a brownish ink on creamish Whatman paper. Framed in ⅜-inch bronzed chestnut.

ZORN, ANDERS LEONHARD (SWEDISH)

258—THE LETTER

1913. Not in L. Delteil's Catalogue. Signed proof in a warm brown ink on creamish Whatman paper. Framed in ⅜-inch bronzed composition.

ZORN, ANDERS LEONHARD (SWEDISH)

259—EARLY

1914. Not in L. Delteil's Catalogue. Signed proof in brownish ink on creamish Whatman paper. A very fine impression. Framed in ¾-inch bronzed chestnut.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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